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PRICE
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CENTS

BEATRIZ MICHELENA
California Motion Picture Corporation Star
(From a pastel)

Short Stories—Pictures—News Features



Moffett, Chicago.
Clara Joel, who has been selected
to head a second company of
"The Eternal Magdalene."



White, N. Y.
Copyright 1916 by Charles Frohman, Inc.
That irresistible triple alliance of Joseph
Cawthorn, Julia Sanderson and Donald
Brian has with "Sybil" made another
successful invasion of Broadway.



Through
the
Broadway
Looking-Glass



White, N. Y.
Madge Kennedy as Blanche Wheeler in "Fair and Warmer" seeks physical as well as moral
support of Billy Bartlett (John Cumberland) in her efforts to be calm under stress.

White, N. Y.
Juliet Miller (Mrs. Fiske) in "Erstwhile Susan" comes
to the home of Barnaby Dreary (John Cope)
in answer to his advertisement for a wife.



White, N. Y.
This little scene in "Major Barbara" shows that even a drum can be put
to romantic use if necessary. Ernest Lawford as Adolphus Cusins is
meeting Grace George as Major Barbara more than half-way.



THE NEW YORK DRAMATIC MIRROR

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No. 1936



THE CHAIR: "If there is no further business, we are open for discussion and testimonials."

A UNIVERSITY STUDENT (*rising*): "Madam Chair—I've been cogitating for some weeks—in spare moments, that is—upon the name of our organization, and the more deeply I ratiocinate, the more thoroughly do I become convinced that it is nothing short of a pure misnomer. *Art and drayma*, in this juxtaposition, are patently absurd. The drayma is art: upon that incontrovertible fact we must build, or we are indeed lost from the very start."

A CLERGYMAN (*rising suddenly*): "Mrs. Chairman, may I object? The afternoon is far sped. Let us consume no more time on trifles. Our appellation is plenty good enough as it stands. It calls for no quibbling. Let us but make ourselves worthy of all it implies!" (*He sits down.*)

STUDENT (*taken aback*): "Am I to understand—? Is it the desire of the society that I—er—desist from fur—"

THREE VOICES (*synchronously*): "Aye!—Yes, yes!—Next time!"

STUDENT (*with great dignity*): "I beg leave herewith to tender my resignation—as charter-member and as third vice-president of this organization. And I wish to assure you that it makes no—abysmal difference to me whether it is, or is not, accepted." (*He strides out looking neither to right nor left.*)

CLERGYMAN: "Mrs. Chairman!"

CHAIR: "The Rev. Mr. Pilger."

CLERGY (*facing the assembly*): "This society stands, I venture to hope, firstly and lastly, for high art. And the highest art we know is ever a moral art. We cannot, therefore, I feel, sit idly by when a—an atrocity like this new French play is brought shamelessly into our midst. I think I am broad-minded as the most, my friends. I cannot say, naturally, that I look with favor on the depicting upon the stage of marital infidelity—which in real life is not so prevalent as the playwrights imagine—but I have never, I believe, been heard to raise my voice against it—at least not publicly. The domain of the theater, the worthy mission of the stage, is to minister unto us, as it were, hand in hand, with that higher manifes—exemplification of eternal truth and goodness, the Church—in making sweeter our journey, our sojourn, in this workaday world!"

A GRUFF VOICE (*near the door*): "What's the point?"

CLERGY (*nettled*): "Eh? I'm coming to that! A little patience please. . . . I would exhort you all to take the theater seriously, most seriously; and never to forget that any art minus its moral efficacy is point-blank *sin*. Now, this French play—as all who have read about it must testify—is frankly immoral in tone. It purports to show, I gather, the happy conjugal life of an unmarried couple. You note my emphasis, friends. (*Abruptly glancing round*). I—I trust no young person in the congregation will misconstrue my—my— Had the playwright, on the other hand, exemplified how such a—

THE ART DRAMA SOCIETY



A BURLESQUE

By ARTHUR SWAN

a misalli—liason, I mean—ends, on the rocks, as it were, of human despair—"

A THIN LADY (*having risen*): "I beg your pardon, Reverend—but our constitution definitely states that we are *not* to condemn, but only praise." (*She speaks with a quasi-Anglican accent.*)

CLERGY (*uneasily*): "Well, but I— isn't there—how can we—?"

CHAIR: "Miss Fox is quite right, I'm afraid, Mr. Pilger. Silence is our only permissible condemnation."

THIN LADY: "Personally, I must confess, I think it a wholly admirable play: so grippingly true to life; and verisimilitude—that is the *sine qua non* of drama."

A BUSINESS MAN (*jumping to his feet*): "Mrs. Chairwoman! I have an idea! I agree completely with the pastor's remarks. And I am aware, of course, that we are not allowed to criticize openly. But I have a little plan—very simple. It's just come to me. As I was sitting here now and the—"

GRUFF VOICE: "Let's have it!"

BUSINESS MAN (*turning about, rather nervously*): "Ah, yes—to be sure. Ladies and gentlemen, you all know of Mr. Slowitt, the learned dramatic critic of the *Call of Culture*. You know the many fine and noble things he stands for. No one—not in the whole history of our theater, so far as I know it—has done more in respect of promulgating what is and what ought to be the correct dramatic fare of infants and adolescents. No one, I feel confident, has more persistently pointed out the—the undesirability to the community of chorus-ladies—er—abandoning the use of stockings—on the stage, that is. (*With mounting enthusiasm.*) Now, Mis' Chairwoman, my idea is—why not, indirectly, show our displeasure with this—this very objectionable, dirty play by commending Mr. Slowitt in his—ah—in-trepid stand for all that is best and highest in our theater! I—ah—I thank you!" (*He glances round the room, smiling, and, with apparent reluctance, seats himself.*)

CLERGY (*still standing*): "No; I really couldn't countenance such a procedure, Brother Spritely. Believe me, I appreciate your worthy intentions, and I most emphatically endorse Mr. Slowitt's well-known creed, but the manner of—"

A CORPULENT WOMAN (*bubbling over, but not arising*): "I see Mr. Buncombe here! I move that

we all ask him to say a few words to us. I consider Mr. Buncombe the finest actor in America to-day! He has never been justly appreciated. I have seen the greatest actors of the Comédie Française and of Leipsic and Vienna. I hope Mr. Buncombe will feel—I think we all ought to show—"

GRUFF VOICE: "Subside!"

CHAIR: "Is Mr. Buncombe here?"

Mr. B. (*emerging from the dark corner of a stage box*): "Ladies and gentlemen, admirers, friends! I hardly know what to say—after this. I feel very embarrassed. (*Light ripples of appreciative laughter.*) I can only assure you that my very heart and soul are in this work, this movement for a better drawma. And, needless to say, I am *wholly* in sympathy with the high aims of this very splendid society! (*Applause.*) You may not know, some of you, that I myself, several years ago, had in mind the founding of just such a society as this. Perhaps the time was then not yet ripe; I don't remember. However, now it most assuredly is. *Certainly* you ought to accomplish much, much good! I want only to say, in conclusion, that if ever anything I can do would be of any help to you, I am wholly, happily—your servant to command!" (*He sits down to a spontaneous round of applause.*)

CHAIR: "I feel sure we all very much appreciate Mr. Buncombe's kind, helpful words. Anything further?"

A YOUTH (*with long hair, flowing tie, and falsetto voice*): "I love the theater with all my being! I can conceive of nothing more wonderful in this world. The Dramatic Art is the supreme art; indeed, it embraces *all* the arts. Poetry, music, dance, painting, architecture—"

GRUFF VOICE: "Carpentry, electricity."

YOUTH: "—What are they but humble handmaids to imperial Melpomene! And nothing is too beautiful or too difficult for the theater. Like music, it is purely emotional and has naught whatever to do with ethics, but only esthetics. It is our heaven-granted privilege to erect huge, magnificent temples to the worship of this noblest—this paramount—this Art of arts!" (*He seats himself amid an owed silence, which lasts about sixty seconds.*)

A HUMORIST: "I noticed in a paper this morning a new 'ad' for the successful sex play at the Bosch, to the effect that it was 'Thronged with Thrills and Truisms'!" (*He peers about expectantly, but there is no response to his joke and he sits down, muttering something to himself.*)

AN ELDERLY MAN (*without rising; in squeaky voice*): "I think we ought to agitate for a bit more Shakspeare. That's what our theater needs—Shakspeare, Shakspeare."

BUSINESS MAN (*jumping up rather excitedly*): "Fellow converts, I want to testify that I think we ought to give all our attention to plays in the theater, and never encourage or in any way support the publication of plays as books, for in such event we are not true to our cause of real, living drammer, and we know, anyway, that of the making of books there is no end; I find myself wondering at times what becomes of 'em all. The drammer, on the other hand, is firstly and primarily a visual art—a thing to be appreciated by the eyes, tears of laugh—

(Continued on page 4.)

THE ART DRAMA SOCIETY—A BURLESQUE

(Continued from page 3)

ter or of sorrow. Plays, we know, are knocked together by the dramaturgic craftsmen only for the purpose of their being performed on a stage, or rather—several stages. I do not now, however, have reference to the well-known revolving stage, but to different theaters, different towns, and so forth. (*Wiping the perspiration from his brow.*) A written play, in the last analysis, is really nothing more than a corpse. At best, it is but a sort of scaffolding set up for the convenience of the stage director, scene painter, costumer, and so forth. Furthermore, plays are very hard to read—except for trained minds. The ordinary, undramatic person never dreams of reading a play. To him, in fact—

CLERGY: "Again, dear Brother Spritely, I'm constrained to differ with you. Among my own parishioners, I am aware of a bank clerk, a stenographer and two housemaids who read nothing but plays. And why, do you fancy? They are not devoted to the art for its own sake—and that, of course, is a pernicious doctrine—but they read plays simply because they are so easy to read; so near akin, as it were, to life itself; no long, wearisome descriptions; no long, difficult words."

A GIRL (*sotto voce, to her companion*): "So short, too! You can read any number of them."

BUSINESS MAN (*flustered*): "Oh, yes, I—I hadn't thought—"

CLERGY: "Tolstoy and Ibsen, as we are aware, both disliked the stage, but that can in no wise detract from their greatness, provided you agree with their tenets, which I frequently do not. We must not overlook, however, that the theater, like all arts, is fraught with grave dangers to our spiritual life, and that there are also divers disadvantages connected with it: the late hours, for example, the exorbitant prices for admission into its precincts, the almost incredible profits of managers and stars, not now to make mention of the film pantomimics, and many others." (*He sits down.*)

A YOUNG WOMAN: "But is it really not one of the purposes of our dear society to remedy these things?"

GRUFF VOICE: "Sure!"

BUSINESS MAN: "Yes, yes; you're right, pastor. I see it now. I think you've had more experience in these matters than me. But theoretically—well, I've read on very good authority that a closet-drama is really nothing less, by heck, than a bastard—oh, I beg pardon! I—what I meant is, that plays are intended only to be played, just like piano-music. So long, however, as they are printed, and you encounter no insuperable obstacles in perusing 'em, I can't see that there's any great harm in it. I—I withdraw my objection—er—whatever it was." (*He sits down, flushed and confused.*)

A SOFT-VOICED LADY (*half rising; diffidently*): "The question often worries my mind—as to whether Mr. George Bernard is really a dramatist at all—or whether he is only a wit, or preacher, or poser—"

YOUNG WOMAN: "Since Mr. Bernard's plays are more widely read than anyone else's and since they are virtually the only literary drama now successful on the stage, I think we are perhaps justified in regarding him, until further enlightened, as a dramatist."

A FAT MAN: "I rise to suggest that we enact a by-law never to boost in any way or manner a tragic or so-called pessimistic problem-play. Life's sad enough as it is, and full up of problems. And for my own part, I must say that I firmly believe that any writer who sets out purposely to make it sadder by a so-called tragedy is not quite right in his head, and therefore ought not to be boosted."

CHAIR: "Are you ready for adjournment?"

THIN LADY: "Madam, I'd like, if you'll allow me before we close, to express my view on the *art nouveau* movement. I am of opinion that it is being overdone, both on the stage and in the magazines. Personally, I confess to disliking the thing in almost all its ramifications. But it is not our province; as I had occasion to note sometime ago, to condemn. That, however, need in no degree restrict us in most emphatically and enthusiastically manifesting our approbation for the artistic en-

deavor of the old-time realists. In their productions we feel ourselves to be *en rapport*, spiritually, with the man behind the drahma. Here there is nothing fantastic or esoteric or recondite. We, on both sides of the proscenium, are simply engaged in communion. Ah, as Zola so pithily puts it: 'Il faut que je retrouve un homme dans chaque oeuvre, ou l'oeuvre me laisse froid!'

GRUFF VOICE: "C'est assez."

THIN LADY (*unmindful*): "When I go to the playhouse, I willingly confess, I go to see the life about me cleverly reflected; that, I hold, is the prime function of the theater. I go to see *real* men and women, walking, breathing, as you and I walk and breathe—talking as we talk—thinking the same thoughts that we—"

GRUFF VOICE (*wearily*): "Question!"



Two lads were planning, years ago,
Each from a boyish view,
What they, when reaching, man's estate,
As men, would seek to do.

The one declared, that he aspired
To write a rhythmic play,
And be a poet, loved, he hoped,
With poets of his day.

The other laughed, in scorn, at this,
And said, "Your words of rhyme,
May be repeated for a while—
Then blotted out by Time.

"Now, I shall do the things that give,
A man a titled name—
Insuring to my royal self—
Both wealth, and lasting fame."

As years flew on their rapid pace,
The poet wrote his play:
The world has garnered what he penned,
For you and me to-day.

The Poet? Shakespeare! Yes, 'twas he,
The honored son of Fame!
His boastful boy companion was?
No one, recalls his name.

TENNYSON VISITS TIN PAN ALLEY

Being a Dialogue of Retrospect
By ROBERT DE CAMP LELAND

IT is evening in the Alley. The glare of the arc-lights is reflected down the length of the long street against a new, towering building of brick and steel, from the windows of which, open to the June night, can be heard the intermittent din of numberless pianos, interspersed with discordant jumbles of song.

A frail old man, shading his eyes with his hand, plods down the street and stops, bewildered, by one of the open windows. He is clothed in costume of the early '80's and leans heavily on a stout cane. As he stands hesitant and self-conscious before the window, a smartly dressed, dapper young man approaches. The latter is about to enter, but, seeing the patriarch, stops with curiosity.

YOUNG MAN: Shades of Forty-second Street, what's this?

THE VISITOR (*turning, but not hearing*): What's that? I—

YOUNG MAN (*facing the visitor*): Pardon, pal, but I wondered whacha were doin'. Looks like yuh might be givin' the burg the once over, but I see you haven't got you carpet-bag.

THE VISITOR (*Puzzled*): Carpet-bag, once over? I don't understand.

YOUNG MAN (*Softly*): A rube for fair, an' a regular character. (*Louder*) So you aren't on to our conversh. Spose yuh haven't been here long.

THE VISITOR (*With a touch of sadness in his voice*): No. I just returned to-day. . . . I—I used to be known here. . . . Long ago my name was on the tongue of all who loved song.

YOUNG MAN (*Suddenly showing interest*): So! Music or words? Straight or syncopation?

THE VISITOR (*Blankly passing his frail hand through his graying hair*): Syncopation? Music or words? Tell me, what do you mean?

YOUNG MAN (*Shortly*): Oh, come to. You know what I mean. Music or words, ain't that simple enough? Composer or lyricist?

THE VISITOR (*Doubtfully*): I only wrote words.

YOUNG MAN: What did you say your name was?

THE VISITOR: Tennyson. . . . Alfred Lord Tennyson.

YOUNG MAN (*Conning it over*): Can't say I remember it, but you know names come and go in the night here. Seems to me I remember a fellow by that name who used to plug for O'Feldman. You say you wrote lyrics. What type did you specialize in?

THE VISITOR: Type?

YOUNG MAN (*Anticipating misunderstanding*): By type I mean what class stuff did you turn out? Descriptive, negro straight, lullaby, ragtime, suggestive straight . . . shoofly, comic, plantation?

THE VISITOR (*Bewildered*): Why I—

YOUNG MAN: Perhaps it was ragtime character or mock ballads?

THE VISITOR: I—I don't understand. (*From the open window beside them the din of the piano rises in a shrieking crescendo. High-pitched above it all can be heard the endearing strains of "Her Father Was a Junk-Man, But She Had a Heart of Gold." Both involuntarily turn, The Visitor averted, the Young Man with a look of sophisticated pride.*)

YOUNG MAN (*Gently propelling The Visitor to the window and pointing across the room*): There! Look! That's Ray McStein, the Alley's greatest writer of words, known from Maine to Spokane, from Baffin Land to Long Beach. His latest, *The Romance of the Dishcloth and the Soap* has just swept the country—clean. It beat his former *Sister Susie's Gettin' Boozey* by 50,000 copies and even equalled the records of my own greatest hit, *I'd Like You Better Sally Dear, If You Washed Behind Your Ears*. But then he had the advantage of swell slides and corkin' pluggers. (*The Visitor becomes more and more mystified. He leans on his cane heavily, and starts to speak; but the Young Man continues proudly*): See, he's writin' now. Whitey Keyes is at the piano. They're the greatest team in the world. (*The bewilderment of The Visitor increases. Into his eyes comes a look of utter confusion and poignant sorrow. He moves as if to go.*)

YOUNG MAN (*Seeing him*): What, must you go? Well, be good. I'll have to go in and get busy myself. I've got a wonderful new rag on the way. It's goin' to be called *When They've Cleaned New Jersey of Mosquitoes, I'll Marry You Elaine*. Some title, ain't it. You bet. Take it from me, it's going to be the sure-fire hit of the week. Well, good-bye and watch your step. (*He shakes the old man's hand hastily and goes inside. The Visitor stands gazing in at the room, and a tear courses slowly down his cheek. Then with a sigh, he stumbles on down the street, the din of the pianos drowning out the sound of his cane as it thumps dimly on the walk.*)

AL RINGLING'S WILL

A correspondent at Baraboo, Wisconsin, writes that trusted employes of his circus were remembered in the will of Al Ringling, which has just been filed. Thomas B. Buckley, cashier, was given \$10,000. Charles Rooney, horseman, and Charles Smith, canvasman, were each given \$5,000.

The will gives the widow \$325,000 in addition to the homestead and the Ringling theater, built by the circusman in Baraboo and only recently opened.

His interest in the circus is to be equally divided between the four brothers. His sister, Ida North, is to get \$50,000 and each nephew and niece \$10,000.

THE DIVINE CARUSO

When some time ago a little stray item appeared in the dramatic papers that Caruso, the world-famed, the only, the divine, had written a comic opera on the American plan, it was looked upon as a good piece of press reclaim for somebody or other. You often see a blank advertising space in the subway which says "Watch this space," or just says nothing at all. So it was thought that Caruso's name was used as a sort of big alarm for something else, or cover. But it is all true. That gifted son of Italy who began as a blacksmith and has for years been the dominant attraction of the grand opera houses of three countries, and who is also a clever cartoonist, now reveals himself as the composer of an operetta by the late Elbert Hubbard which Oliver Morosco is planning to produce shortly in Los Angeles. The piece is called "Salmagundi," and musically is said to range from grand opera airs to rousing marches of typical modern character.



The VENUS of the BROKEN SHUTTER

By FREDERICK F. SCHRADER



placed aureole; "same as Sarah Bernhardt and Leslie Carter."

I will never speak ill of a working girl, though Titian conveys to my mind only a vague color characteristic, but it is a polite way of describing a head of red hair. So I waxed enthusiastic, for she was only a waiter girl in an obscure little lunch-room downtown.

For the general run of patrons she may have possessed no special points of attraction, but she interested me almost from the first time that I chanced, a careless wayfarer, into the cafe. In the absence of the *carte du jour* or its defilement by the greasy finger of a hungry hack driver she could sketch you a bill of fare with a steeplechase fluency of verbal particles that sounded like a composite of culinary details from a delicatessen shop. The inherent grace of her person and the plasticity of her genius expressed themselves even in the act of serving you with the overdone ham and eggs and the cup of steaming coffee for which the Cafe of the Broken Shutter was notorious.

"The trouble with most girls that goes on the stage," continued Miss O'Connor, "is that they ain't neither got the shape nor the education. Well, thank Gawd, my folks looked out for me!"

"I'll take an oath as to the shape," I said, gravely.

"I don't mean that. I can't help havin' a good figger—that's natcheral. I mean the other—education," she retorted a little pettishly. "We was well off before pa got killed by a derrick and nuthin' was too good for me. I used to take private singin' lessons from Miss Mulligan. Know her?"

I shook my head.

"Gerald Mulligan? Lives over on the East Side. She took voice culture from Marknaisie in Paris for three years. The only thing that kep' her from goin' on the stage at the Metropolitan Opera House was her bein' lame."

"Then you have a voice?" I exclaimed in well simulated surprise.

"Well, Miss Mulligan used to say I had. She allus told me I'd make a rilly fine primmer donny if I'd stick to my job. I would 'a, too, but when hard luck o'ertuck us, me for the dishpans and the hash house. 'Twas hard on a girl with the blood of the D'Arcys and O'Connors in her veins, but it had tu be. I still keep up practisin' my scales and trills and sustained notes," she rambled on in her burst of confidence; "but you can take it from me, Mr. Smythe, us work-in' girls ain't got no chance to take many joy rides through this here life."

There was a suggestion of unaffected pathos in her tone.

"If pa hadn't been killed by a derrick," she went on, "I'd taken French lessons from an Italian professor on Elizabeth Street. He offered to take me on for 35 cents a lesson, but that highfalutin' scheme was knocked into broken china by pa's funeral. Then ma took sick and died."

I have explained that she was only a waiter girl, but on her pa's side she could with an air of easy indifference soar into the nomenclature of Irish heroes and nobles, and her ma had been a D'Arcy, she said. The titles that had once encumbered the family had been epitomized into the brief appellation of Belle, short for Arabella Bruce O'Connor, and in the vast crucible of civilization, named the United States, she had been reduced to the menial estate of a waitress at the Broken Shutter.

Soon after this I missed Arabella from her accustomed place, and the proprietor told me confidentially that he had to discharge her on account of her theatrical mania. She had almost passed out of my mind

when I came across her as one of a company of performers exhibiting themselves on a platform in front of an open air show of wild Western life at a suburban garden. The troupe comprised a dozen cowboys, Indians, squaws, and frontier girls, about to present a thrilling episode, entitled "The Hank Robbery."

There, sure enough, was Arabella. She was dressed in the familiar toggery of a frontier heroine, with buckskin gauntlets and a broad brimmed sombrero, from beneath which her gorgeous tresses fell like a cataract of shimmering bronze and copper. Her face had grown darker from exposure to the weather and she looked rugged and wholesome.

The magnetism of my fixed gaze wrought its infallible magic. In a few minutes her eyes lit on my face, and I thought I saw her start and blush. In a moment she recovered her composure, and she gave me a look that plainly meant that she wished to meet me again.

I paid the admission price and witnessed a sad performance, and after the show we had a talk. Arabella was climbing the difficult ascent to fame. She had not scorned the humblest means of arriving at her hoped-for goal. It was either the hash house or the stage for her, she said, and here she was in the primer class of her artistic career.

I went away sad in my heart. Within a week I saw her again under almost the same circumstances.

"Arabella," I began, as soon as we were alone, "how would you like to carry a spear in one of the spectacles at the Hippodrome?"

Her face dropped. I feared she had expected me to use my valuable influence with Frohman.

"A spear?" she echoed in an abashed way. "Why, Mister Smythe! A girl with the blood of the D'Arcys and O'Connors carryin' a spear, with nuthin' to say and nuthin' to do but show off her figger in tights?"

Arabella straightened herself to her full height of five feet five, and looked as queenly as ever she could.

"It's true, Arabella," I said, hastily, "the part would not enable you to make use of all your varied accomplishments. A spear can be carried by a girl without a cultivated voice or a knowledge of French quite as well as by you who are of the clan of the D'Arcys and O'Connors. I am using the word symbolically, as it were. [I knew I could always make

the strongest impression upon her by using fine words.] You might be cast for the part of one of the naiads, you know."

"Naiads? Naiads!"

She repeated the word thoughtfully.

"Oh, you mean the girls that comes out of the water?" she exclaimed, and a glint of sunlight shot across her face, showing that she was not displeased.

"If I was sure of getting one of them parts," she added, "of course that would make a heap of difference, don't you know?"

The true theatrical artist in embryo was speaking within her. Already she was sparring over a part.

"I'll tell you what I've done," I said. "I told the stage-manager your name was Imogene D'Arcy; you hadn't had a great deal of experience, but I thought you would make a hit as a naiad on account of your voice and figure, for I hope he'll give you a song—"

"Imogene D'Arcy!" she repeated, thoughtfully, throwing herself into a theatrical pose, "that sounds good to me. Of course it was all right for you to speak of my figger, but I ain't travelin' over the railroad on my shape. What I want is a chance to act."

"Look here, Arabella," I said, assuming a stern aspect, "you certainly don't call it acting to ride across the arena on a broken down cow pony and fire empty shells at a miscellaneous assortment of tame Indians and trained bank robbers, footpads, or whatever they may be?"

She stared at me in surprise.

"No-o-ope," she said, reflectively, "may-be not."

"And you're not going back on me after I've used all my influence to get the Hippodrome to take you on?"

She thought a moment before she replied. Then she said: "If he'd let me be one of them what-you-calls-ems—"

"Naiads."

"I'd consider it," she said. "But keep it under your bonnet. Scar-face Charlie that plays the road agent—he used to be a cigar maker in Mankato, Ill.—has been kinder makin' up to me, and he might get gay."

"Ah, an affair of the heart!" I exclaimed.

"Affair nuthin'!" she replied, sullenly. "When you hear Arabella Bruce O'Connor mixin' up with a



"SHE HAD NOTHING TO DO BUT LOOK LOVELY."

converted cigar artist, you'll know she's got flies buzzin' in her thinkin' parlor!"

I felt secretly pained at Arabella's indecorous use of the English language, but I said nothing.

"I did hope when I was down there in that sweat-shop," she continued, meditatively, casting down her eyes in sheer modesty and poking her foot into the sand, "that you'd get me located with one of them big play managers. Oh!" she hastened to add in another key intended to relieve me of a painful embarrassment, "not that I don't appreciate everything you're doin' for me. Of course, I'm only a stranger to you, and I ain't sayin' that you had a right to put yourself out on account of a strange lady. It's awfully nice of you to think o' me a-tall."

She gave me a benevolent look out of her small blue eyes.

"Arabella," I said, after a little interval of embarrassed silence, "I've only taken stock of what you told me about your voice. Perhaps you can act and perhaps you can't—"

"Oh, punk!" she retorted, quickly, with a haughty toss of the head, "I don't think Anna Held or Irene Franklin has got the edge on me."

"Well, I hastened to interject, "they began at the foot of the ladder. Now, when you have given some proof of your ability to act, you can always rely on me to use what little influence I have to advance your interests."

"You certainly are good to me!" she exclaimed. "It's nice to have one gentleman friend that's rilly sincere and interested in your artistic career without wantin' a mortgage on your life."

I assured her I had no ulterior motives.

"But I hate to see you wasting your talent on frontier heroines when your forte obviously is fairies!" I explained.

"Yes, that's so," she conceded, "it do seem more artistic, don't it? Oh, well, I didn't want to take Maude Adams's parts right off the reel; I wouldn't 'a' cared if I'd just played maids' parts for a while. But it is a heap more distangy, accordin' to my notion, and people will think a mighty sight more of you."

In less than a week Miss O'Connor had the pleasure of seeing the name of Imogene D'Arcy printed in the programme opposite to that of the second naiad.

We have it on classic authority that Venus was born of the sea. The opening night of the Hippodrome witnessed her rebirth, and if it was not precisely Venus of the sea it was assuredly Venus of the tank. In short, she created a mild sensation, though she had nothing to do but look lovely.

But even these nightly triumphs presently palled on Arabella Bruce O'Connor, and her ambition was not proof against a tempting offer to appear in a musical comedy on the Great White Way. A Broadway manager, who had been impressed with her statuesque form, had prevailed on her to appear as a show girl in a dress with a long train and a very low neck, and had promised to give her some lines to speak.

"You've been the best gentleman friend I ever had, Mr. Smythe," she said, when I mildly remonstrated with her on her fickleness of purpose, "and what you say cuts a heap of ice with me. Tanks is all right for sea lions and hippo-what-you-calls-'em. You know what I mean. But there's no use talkin', for a girl that don't ever expect to compete for the swimmin' championship it's just about as cosey as a picnic in an ice house. I told 'im," she continued, referring to her new manager, "that I wouldn't ever think of lowerin' my dignity to be a broiler in the back row. You know what I mean—that with my blood and experience it was about time to pull off somethin'. He offered me twenty a week, but I sez: 'Nay, nay, Pauline; fifty or back to the tank for mine,' and he signed."

I congratulated Arabella on her rise and cautioned her to be a good girl.

Arabella's debut on Broadway was an event to me if to no one else. I awaited her appearance with nervous apprehension. It was in the role of one of those conventional dressmaker's models that came in with the vogue of "Florodora." Arabella easily outshone all the other girls on the stage in looks.

But, oh, her movements were all angles, and when she opened her mouth to speak the lines she had so long sighed to utter the illusion created by her elaborate toilet vanished like smoke before a gust of wind. If ever I doubted that the D'Arcys and the O'Connors were of the blood royal it was then.

Perhaps I had fixed my ideal beyond her attainment. New York forgives much to a woman who is beautiful to behold, and as I have said before I will never speak ill of a working girl. She was not discharged, as I confidently expected, but was allowed to hang on. I was told that she even improved. I dared never to face the ordeal a second time.

The show made a pronounced hit in America and the New York company was to be sent to London. There was loud rejoicing among the members. When the time came Arabella alone was left behind.

Poor Arabella!

I allowed her to weep on my shoulder. It seemed to comfort her to stain my coat collar with her tears. As we sat in the shabby old parlor of her boarding house on Forty-fourth Street we discussed the situation from every point of view.

"What are you going to do now?" I asked. "Go back to the tank?"

"I've cut the tank," she replied. "I'm eyther an artist or a dishwasher!" (She pronounced "either" in the broad way now.) "I know why they let me out—oh, yes. They was all jealous of me. The musical director wouldn't give me no chance to sing, 'cause he was afraid I'd put it all over a lady friend of his! And the manager—well, you'll never believe what I had to put up with—no, my dear—and I'm ashamed to tell you."

She turned her head away to spare me the pain of her distress. I reflected a moment. Then I said:

"Tell me, Arabella, what do you think you are really cut out for on the stage? What line of work, I mean."

"Emotional actin'," she said, looking at me gravely. "You mightn't believe it, Mr. Smythe, but you know what I mean. I am wise to the fact that I could play Margaret Anglin's parts if I only had a chance."

I smiled, but she looked so pathetically earnest that the smile died on my lips.

The landlady entered with a note for her. It was from the office of a play producer requesting her to call. Arabella's languishing hopes flickered into a lively flame at once.

"My chance!" she exclaimed, triumphantly. "Here's where I kill little old New York in a real part!"

I excused myself and she was off to the manager's office.

She was cast for a minor speaking part in a new comedy. The reader may be surprised that this should be the case, but he is reminded that the New York manager axiomatically believes that something sacred environs the person, actor, actress, or playwright, who has once appeared on Broadway, though failure has been complete.

This time Arabella looked her part to perfection. It was that of a French waiting maid. Her French was atrocious, her acting was painful, but she showed temperament and self-reliance. Again she hung on till the play closed, and my heroine was again at liberty.



A PICTURE OF INTEREST TO MANY OF THE THEATRICAL PROFESSION IN THE MIDDLE WEST. From Left to Right: Frank E. Foster, The Mirror Representative at Iowa Falls, Ia., for the Past Fifteen Years; Lew Elliott, Veteran Manager and Publicity Man, and L. C. Zelleno, of the Opera House Reporter.

We met in the street one day. I asked her to step into a restaurant to take lunch with me, and over an omelet we exchanged confidences.

She was all astir over a plan she had formed. She was going to London to try her luck, she said. What had prompted her to this resolution was a letter from a woman friend in the American company, assuring her that London was a small heaven for American show girls. She was a soda fountain of bubbling enthusiasm.

"No engagement?" she echoed in response to the strongest point in my argument by which I hoped to dissuade her from going on a wild goose chase. "No engagement?" Correct! But I'll get one. Don't you never fear for me. I've got \$500 tucked away under the wall paper in my room. I guess that little life preserver will keep me afloat a while."

"And if you don't catch on by the time that's gone?" I asked, feeling myself bound to pour a little cold water into her glass of sparkling Burgundy. "What then?"

"Then?" she repeated, with a faraway look in her eyes; "I don't know. Maybe they've got Broken Shutter lunch parlors in London, and a girl can make a living slingin' hash the same as over here. You know what I mean. I'd rather do it over there than here."

I did not see her again before she left. Some time later, happening to scan the London papers, I ran across a notice of the failure of a new comedy. Among the list of actresses appeared the name of Imogene

D'Arcy. It was a scathing rebuke to presumptuous self-assertion, a painful assault on Arabella's artistic industry.

I pitied her from the bottom of my heart and wondered whether she had any one whose sympathetic coat collar she could bedew with her tears in this hour of her discomfiture and grief. Poor broiler! Roasted in Europe and America, it could truly be said that she was well done on both sides.

She did not give up the fight, though, as I afterward heard. Her next campaign consisted of a bold movement on the intrenchments of the leading musical comedy manager in the British capital, conducted with such persistent energy that she was engaged.

The new production was yet several weeks off. One day Arabella met an American newspaper man on the Strand to whom I had especially commended her. She engaged him as her press agent. Presently there appeared in the amusement columns of the English papers fugitive references to Miss Imogene D'Arcy, the American beauty, shortly to make her appearance in the new musical comedy, "Ba-Ba."

The man was a genius. London was beginning to cock its ears at the sound of her name. Then she secretly engaged a retired actress of the Gilbert and Sullivan era to teach her the role with which she had been entrusted.

The actress found it no sinecure to pound the alphabet of her art into Arabella, to straighten her angles, to file down her pronunciation and round off her awkwardness generally; but she persevered, and for but one reason.

Arabella's voice. She discovered that Arabella had a pure soprano! Miss Gerald Mulligan of the East Side had told her the truth. The old actress had been a singer as well as an actress, and the discovery of the American girl's unsuspected possession attracted her as a magnet attracts iron. She worked night and day with her protegee. When the rehearsals began Arabella at last had something to go on.

If, gentle reader, you here anticipate a royal climax in the form of a triumphant musical debut for Arabella, you will be disappointed. Nevertheless, Arabella "got over" on the first night with no loss of dignity and some gain of credit. Her figure was enough to electrify the boxes, and her voice sounded clear and bell-like across the footlights. She became an acquired taste, like whelks and periwinkles, and then a staple necessity. The English accepted even her dialect as an idiosyncrasy of American life and learned to regard her with something of the awe they bestowed on an "impression" of Whistler.

I have not seen her since our parting over the omelet, but I used to get letters from her. I would not be guilty of publishing them. They might seriously embarrass Lady Vincent Montgomery Fitzvernion.

ACTORS RIDE IN CHAISES

(New York Letter in Cincinnati Enquirer)

While some of the big managers have been hard hit by the bad business conditions, there are more moneyed actors in New York and elsewhere now than there were ever known in the world's history. It is quite true that a great many players are out of work, and there is a good deal of misery among the rank and file, owing to the conditions explained in the foregoing, but it is equally true that more actors are truly prosperous now than ever before.

It is not the stage that is bringing this happy condition about. The spoken drama is temporarily under a cloud. There has been an appalling overproduction of indifferent plays. The uniform mediocrity of the material offered has sated the public. Under normal circumstances the actors would, figuratively, be starving now. But the thing that has saved the situation is the moving picture. For the first time in the history of the stage the actor has been drawing a large salary fifty-two weeks in the year.

There are a dozen players in New York, Los Angeles and elsewhere who are earning close to the salary of the President of the United States. I know a dozen leading men who were fairly struggling a few years ago who now own their own cars—and the most expensive sort, at that—and who hire chauffeurs at wages that would make many a fairly good player, less fortunate, quite happy, who drive them from their "apartments" to their "studios" and back, and who invite you to enter their limousines at the end of a performance with the dignity of Dukes, drive you to a brilliant lobster palace, open champagne and restore you to the bosom of your family with a grace that few men acquire short of a lifetime.

Yet for the average player to get into moving pictures is as great a task as to get a political appointment in Washington. Those on the inside are lucky; those on the outside are trotting their poor legs off to get even a hearing. The supply simply exceeds the demand, and the moving-picture magnates have closed their doors and their hearts to the out-of-job Thespians, who are thus caught between two millstones, one of which isn't grinding and the other of which is not grinding for them.

MEMORIAL TO THE AUTHOR OF "DIXIE"

WHEN Jerry Bryant, of Bryant's Minstrels, told Dan Emmett, one of his company's popular members, to write a song for the company, neither he nor Emmett dreamed that the product of that effort would become immortal.

When Emmett sat down to the task and attempted to gather his wits, he found his mind in a state of chaos till he looked through the window at the storm outside and was reminded of how many times, in his earlier circus days, when the show would be caught in a cold storm in the northland, he had heard the negro canvasmen wail "I wish I was in Dixie."

That was Emmett's cue—the lost chord as it were—and, turning to his table, he found the inspiration so prolific of results that in a very short time he had produced "Dixie Land," a song-child destined to inspire a nation and reach worldwide popularity.

That was 'way back in '59 and, though more than a half-century has passed, and numberless songs have found popular favor for a time only to pass on to obscurity, "Dixie" still lives, and is dear to every American heart.

One man, at least, thinks there has been a regrettable lack of appreciation on the part of the public, and as evidence of his earnestness, there is soon to be formally dedicated a handsome tablet over the last resting place of the father of "Dixie," in Mount Vernon, Ohio, which this man caused to be erected in memory of one who, though lowly and unassuming, was truly the giver of much to his country.

In the famous minstrel's home town, Mount Vernon, he was appreciated and some years ago a movement was started with a view to raising money for the purpose of placing a suitable stone above the grave of the departed song writer. The Mount Vernon Dramatic Club started the project and made an organized effort, but the result was that they scarcely realized enough money to defray the expense of their work.

About two years ago, James Lewis Smith, a wealthy bachelor of Ashtabula, Ohio, who has erected several memorials at different places, in conversation with a chance acquaintance whose home was in Mt. Vernon, learned of the futile attempts toward a memorial and he got into communication with the Citizens' Association of Mt. Vernon, and the project progressed rapidly to the final placing of a handsome granite memorial.

The tablet is of "Imperial Blue" Vermont granite, eight feet high and ten inches thick, and of artistic design and workmanship. It bears the following inscription:



ON THE LEFT, DANIEL D. EMMETT, AUTHOR OF "DIXIE." ON THE RIGHT, JAMES L. SMITH, WHO ERECTED THE MONUMENT TO HIS MEMORY.

To the Memory of
DANIEL DECATUR EMMETT
1815—1904
Whose Song
DIXIE LAND

Inspired the Courage and Devotion of the Southern People and now Thrills the Hearts of a Reunited Nation.

This Tablet is Erected by
James Lewis Smith
Ashtabula, Ohio.
1914

Daniel Decatur Emmett was born in Mount Vernon, Ohio, on Oct. 29, 1815. He died June 28, 1904.

"Dixie Land" is not the only song of Emmett's composition that became popular. "Old Dan Tucker" and others of a half-century ago were products of his brain.

His father came from Ireland when the West was an unknown wilderness. After spending some years adventuring in unexplored sections, he served in the American army against the British and later settled down in Mount Vernon and established a blacksmith shop. Into the home in this quiet rural town, came Dannie, and during the first dozen years of his life he was content with his lot. Then he saw a circus and that aroused the slumbering aspirations that caused him to start out, at the age of thirteen years, to see what was out in the big world.

Going to Cincinnati, he secured engagement with Stickney's circus as musician and comedy singer. He played the fiddle in the orchestra, thrummed a banjo and sang Negro melodies, most of which were his own composition.

One of the conditions of Emmett's engagement with the Bryant minstrels was that he was to furnish original topical and comic songs on demand and on the occasion of the birth of "Dixie Land," Mr. Bryant had told Dan that he was to have a new song ready for rehearsal Monday morning and production that evening. And "Dixie" did the turn.

During his career before the public, Mr. Emmett was at one time and another connected with all of the leading minstrel organizations, entertaining throughout this country and in London, England, and his last work was two seasons with Al. G. Field. Notwithstanding his many musical creations and the constant demand for his services, Mr. Emmett died a poor man.

LOST IN THE DESERT.

Of course the DRAMATIC MIRROR has heard of the play "Lost in the Desert," but did you ever hear of a theatrical troupe being lost without food or water and only four gallons of gas and night coming on? Well that's what had happened to us last week. We were making a jump from Salt Lake City to Ely, Nev., and we had to cross the great Salt Lake desert, the main stem of the Lincoln highway going to the coast. Well, we would have been all right if we had followed the signs, but we had a log book that Harry K. Thaw left at Grantsville, Utah, on his recent trip to the coast. The landlady gave it to us and we were very proud of it as a souvenir and followed its instructions, but it was a 1913 book and they had made some changes in the road; we took the left-fork, instead of the right, and we kept going till we found ourselves up in a canyon at an old deserted mine and the end of the road.

It was getting dark and we were lost. We had only cold lunch of sandwiches at noon. I got out and searched for water; finally Mr. Van discovered a miner's cabin, a half-mile up; it was inhabited; he could hear a clock ticking; we broke it open and built a fire and cooked supper. Lots of good things were stored away for the winter. After we had finished catering, we heard the owner coming. Say, we were all scared and started to apologize at once. He grinned and was real human. He turned over his cabin to us that night, and he slept in his stable. We had two bunks, upper and lower, but only had a blanket, an old comforter; it didn't look very inviting. We were almost afraid we would get "Trench fleas." I slept on a board and a crack, with a thin shuck mattress between. It was a weird scene and made me think of opium joints with men and women sleeping in bunks.

It was a great little cabin, made of rough cedar logs with the bark on and a tunnel leading from the back into the mountain where he kept his dynamite and provisions. The cabin is sixty miles from the near-

est Post Office and the owner gets his mail every six weeks, so you can imagine he was glad to have company. He directed us back to the Lincoln highway, we were twenty-one miles off. We got through the mud flats without any trouble, but we saw several big fine cars laid up along the road for repairs. A man at the Springs has made a fortune this summer pulling the tourists out of the mud.

Some noted people have gone over this route this summer and stopped at all these ranches for meals and gas; among them, Harry K. Thaw and his party, the Mayor of Boston, Hetty Green's son, Col. Green, a troupe of moving picture stars, and the Jelly Della Pringle Company was the first to stop and give them an entertainment. They were "tickled to death"; first show they ever had, and they couldn't do enough for us. These ranches are from twenty-five to eighty miles apart, but the liveliest, cleverest people live on them. They have autos and pianolas and all the best of everything.

It is very interesting, and gives one a new experience and thrill. We meet all kinds of folks out here, mining men. This is Tex Rickards' town. He was the promoter of the Jeffries-Johnson fight and is now in the cattle business in Argentina. We had good business in Idaho, but poor in Utah, so we cut our stay short and made the big jump from Salt Lake to Ely, with only a few nights enroute, we will play Tonapah and Goldfield enroute to California and Arizona. We want to get out of the snow. Traveling in the machine is no joke when it's stormy and cold. We crossed the Shellburne Pass, thirteen-thousand feet altitude, with several inches of snow. Well this is quite a lengthy letter and if you can find the space for it, I believe lots of your readers would like to take a trip like this and see the wonderful West.

JOLLY DELLA PRINGLE.

Ely, Nev., Nov. 15.

MISS BRICE VS. BARSTON

I don't suppose that I can say any more than the editor of *The Moving Picture World* has said in answer to the base assertion credited to Robert C. Barston, secretary of the Morals Efficiency Committee of Los Angeles, that "every moving picture actress loses her virtue when she aspires to enter the field," declared pretty Miss Rosetta Brice at Lubin's Studio

yesterday, as she laid aside the script of the new five-reel feature written by Louis Reeves Harrison, in which Miss Brice is to play the lead.

"But," and the "but" was truly impressive, "any really efficient student of morals would never make such a declaration. Morals," continued Miss Brice, "are traits that each and every woman must define for herself. Certainly a woman's profession is not indicative of her morals; except, perhaps, that one profession which is older than all others, the one Mrs. Warren so strongly typifies.

"Two years ago I resigned from the Orpheum Stock company at the Chestnut Street Theater and came to Lubin's. Every day during those two years I have been working either at Betzwood, or in the main studios at Twentieth and Indiana streets. I have seen more than two hundred persons, professional men and women, and extra men and women, assembled in the 'yard.' I have seen girls, young and pretty girls, make their start here in this plant, and I have seen them win their way up the ladder; but not once have I seen anything untoward, or any laxity in conduct between the men and the women.

"The women of the theatrical profession have always been cruelly misjudged for many, many years, and simply because one or two have created comment and gossip. But should the whole profession be misjudged because of a few? If that were true the profession of law would be the most dishonorable of all professions, for every day there are stories, true stories, of men who discredit their profession by lending themselves to cases which are unfit, and which scorn all rules and ethics of the profession.

"Doctors, too, would have no fair name, for in their profession are the quacks and those who are so evil that there is no description that properly fits them.

"I could name a dozen other walks in life in which it were unfair to label all members guilty because a few are lax. In this newest profession in the world, motion pictures, there is less laxity in morals than any other form of amusement work, I believe. That is due to the environment. Here every man and woman is active, mentally and physically, all day long. The bracing fresh air of Betzwood, the physical action that is necessary to make a scene 'go,' the constant outdoor work, all keep a person's mind clean and wholesome.

"I am a great believer in outdoor life. I spent a couple of years in the West, at the foot of the Rockies in Nevada, and I found there a truer life, a more wholesome life, than I had found in the cities in the East where I had lived."

MADAME CRITIC

THE first New York performance of Mrs. Fiske in "Erstwhile Susan" at the Gaiety Theatre will long be remembered as a pleasant occasion. The very atmosphere of the theatre seemed to say, "relax and enjoy yourselves, for another success has come to the Gaiety." There were no visible signs of doom impending for the play. If anyone had the slightest notion of having come for the purpose of burying Susan and not praising her, such a silly thought must have vanished immediately after that clever person made her first entrance. The audience was unquestionably one of the highest-class I have observed at any opening this season, and the way it responded to Susan's charm was refreshing. There was no claque of either friends or hirelings. The approval Susan won for herself was entirely legitimate. Any experienced first-nighter knows that no critic would be guilty of such a breach of etiquette as to slap his hands together, since that would be giving away his opinion of the play, so it was the remainder of the audience that expressed its satisfaction in an enthusiastic manner, one full of noise yet well-bred, and entirely different in sound to the trained ear from the "applause" we have heard on the occasions of some musical productions when every pair of hands in one's vicinity seemed twice their normal size and was worked as systematically in behalf of both good and bad songs as if hands were mechanical contrivances.

Some surprise had been expressed when announcement was made that Mrs. Fiske would appear at the Gaiety, for that theater has such a reputation for light comedy, and I suppose some people had an idea that the new play would be a problem affair fit only for those people who really make use of the books on the library shelves and are popularly known as "High-brows."

For all who made such a mistake, then, it must be stated that "Erstwhile Susan" will make you laugh more than you have for a long time. The Gaiety proved an admirable choice for Mrs. Fiske, because at last she is on Broadway instead of in one of the side streets. Mrs. Fiske's admirers will of course go to see her, no matter where the theater; but the Broadway element, our floating population, those who never seem to be able to get far from the shining lights, will now have an opportunity to "drop in" without putting themselves to much inconvenience. And I am glad of this, for Mrs. Fiske can do so much for them and for our city. The average visitor reads the electric signs and enters—usually some production that gives him nothing that will remain in his memory except pretty faces, nimble legs and an "air" or two. But with Mrs. Fiske right where she can do the most good with her perfect art the Great White Way has taken on a splendid dignity.

The critics seem to have agreed that as a play "Erstwhile Susan" would be, like the Good Deeds of "Everyman," very feeble indeed, but for the radiance of Mrs. Fiske's interpretation of the character of Susan to give it vigor. Prior to the entrance of Susan in the first act no one would have suspected the fascination of the play, but when Susan with her curls, little sunshade and quaint dress appeared and began to talk, it was quickly noted that a character entirely different from anything we have ever seen had come among us.

One inconsistency struck me forcibly, one which proved just the contrary of the familiar one which causes characters to speak of the leading woman as being so beautiful when she has no claim to being merely pretty. In "Erstwhile Susan" various people plainly tell Susan that she is elderly and far from prepossessing, when all the time she looks not a day over eighteen and is as pretty as a picture. In fact, Susan is so young and lovely that her alliance with such a boor as Dreary seems an utter impossibility. If I had not known the story of the play in advance I should have expected a young and handsome juvenile to appear and claim her for his own before the final curtain, but there was no such sop to popular demand in "Erstwhile Susan." The best she would do for us was to walk off on the arm of the Governor of Pennsylvania for her final exit. Susan loved Shakespeare so much that she renamed herself Juliet and I couldn't help thinking of a remark Ethel Barrymore made some years ago in reply

to a query about the possibility of her playing Juliet.

Miss Barrymore said something to the effect that while she was young enough to look the part she wasn't old enough in wisdom to be able to act it, and by the time she became old enough to do Juliet artistically, she wouldn't be able to look young enough. Prior to seeing Mrs. Fiske as Juliet, Erstwhile Susan, I agreed with Miss Barrymore that nobody could successfully solve that difficult problem. But now I take it all back. Not only when she made her entrance did Mrs. Fiske look eighteen but when the last curtain fell as well.

The character of Susan should be a warning to all men that a woman who can splendidly preserve her good humor and self control has a great deal in reserve, and if he drive her too far she will show



MRS. FISKE AS JULIET MILLER IN "ERSTWHILE SUSAN"

him the depths of her soul in two or three dynamic words. Susan got along wonderfully with the impossible Dreary men for the sake of poor little Barnabette until the elder Dreary started to cowhide the girl. Then in exactly three words Susan dropped her acting and showed him her real self and incidentally his real self. The scene was so unexpected that it swept the audience off its feet. No tragedienne could have been more convincing at this moment than was Mrs. Fiske. Her scorn and contempt were expressed in a voice so deep that it was difficult to realize that such a delicate-looking little creature as Susan could possess such power.

John Cope, as Barnaby Dreary, gave us another portrait from his gallery of versatility. I wondered how his Dreary would impress the exacting ones who demand that (except in musical comedy) characters be true to life. Some persons have their ears so attuned that they can detect whether the dialect employed by a player is what it is supposed to be. That time has passed when an actor could play a Frenchman speaking English with the sort of accent that no Frenchman who ever lived ever employed. The same with German and Italian. The public was easily deceived. To-day, in this big city of accents it is easy enough to detect the false from the true. When Juliet, Erstwhile Susan, proceeded to select Reinhartz Station, Pennsylvania, for the locale of her

matrimonial adventure in Settlement work, she went a safe distance from New York when it came to accents. Susan herself speaks only the most beautiful English, much of it culled from books by favorite authors, quotations which I am pleased to say seemed equally as familiar to the majority present as to Susan. But Barnaby Dreary speaks the patois of Reinhartz Station, and I have been wondering ever since if that patois were eighteen carat pure or only alloy fixed up to gold brick the gullible New Yorkers.

I asked a number of those who should know, and they had never visited Reinhartz Station, and since they were at sea regarding the exact village intended to be disguised under the alias, they really couldn't venture an opinion. They added, however, that Cope's dialect was utterly unfamiliar to them, being unlike any they had ever heard before.

Since neither Sam Bernard, David Warfield, Alexander Carr, Jack Hazzard or Joseph Cawthorn spoke such a dialect, it was quite probable that Cope knew what he was doing. Then I asked how they reconciled the fact that Lou-Tellegen, who is Greek and Dutch and several other nationalities, spoke of women as *vimen* and John Cope as Dreary calls his wives *vires*. There being no satisfactory explanation to this coincidence we shall have to accept Cope's dialect as authentic unless someone takes the trouble to visit Reinhartz, Pennsylvania, and come back with an enlightening report. Dreary is supposed to be of German extraction, but even two of the most ardent German Americans present couldn't pass a criticism on the way folk talk in Reinhartz Station, so how could the average Islander of Manhattan be supposed to know about such districts when he couldn't employ an accent anything like that in vogue in a section so adjacent as Jersey.

Mrs. Fiske's welcome home was not ended when the curtain fell on the last act. The scene was merely transferred to her dressing room, where an impromptu reception was held for an hour following—so many friends has she.

The new firm of managers, Corey, Williams and Riter, could not conceal an evident satisfaction over their first adventure upon that sea of which it may be truly said that no skipper knows what will happen to him one season after another, and regarding which no one can predict before embarking what the returns will be. They, too, were busy receiving congratulations. Mrs. Fiske's play had been enthusiastically received in Syracuse, Buffalo, and Washington. "A knockout," was the verdict, but experience has proven that New York does not always agree.

One episode interested me very much. When Hugh Chilvers, as the Governor of Pennsylvania, made his first appearance just before the last curtain I heard one pair of hands applauding vigorously. I located the sound and discovered Diamond Jim Brady—yes, he wore diamonds that night, not emeralds or pearls or turquoises—in his usual place in the front row. Now I call that genuine applause and worth waiting for.

MARIE B. SCHRADER.

MATING SEASON

The marriage market has been hugely monopolized by Cupid recently, for among the happily married stars announced are Mary Doro, Fanny Ward and Lopokova. Miss Doro is now the wife of Elliott Dexter, who has been acting with her in various plays; Fanny Ward has married her leading man, "Smiling" Jack Dean, with whom she played in "Madame President," and Lopokova, the Russian dancer, married the dramatic critic of the New York Tribune, Heywood Brown. So far nothing has been heard of the reported marriage of Lou-Tellegen and Geraldine Farrar, which it was positively asserted would come to pass about the holidays.

OUR SUPPLEMENT

Our readers will find in this issue a remarkable reproduction of a photograph of Mr. Thurlow Bergen, taken by Underwood and Underwood on December last. Mr. Bergen's splendid record as an actor, both in the theater and on the screen, is well known to amusement lovers. This supplement will be so arranged that it can be taken out and framed by those who so desire.

VELIE.—Julius Velie, who has been playing "Freckles" for three seasons, will soon play his 600th performance of the title role in Billings, Montana.



Personal



FORBES-ROBERTSON.—Sir Johnston Forbes-Robertson celebrated his sixty-third birthday on January 16 in Duluth, Minn. The actor has been on the stage over forty years, making his debut when he was twenty-one years old at the old Princess Theater in London as Chastelard in "Mary Stuart." His first visit to America was in 1885 when he appeared as leading man with Mary Anderson.



White, N. Y.

JOSEPHINE VICTOR

Who Gives a Vivid Performance of the Woman in "Just a Woman."

MASEFIELD.—John Masefield, the English poet, who arrived in this country recently, left New York for Pittsburgh Saturday, to begin a lecture tour of the Middle Western cities, under the direction of the Pond Bureau. He will return to New York the latter part of February.

ROW.—Arthur Row has closed his season with Granville Barker's company and is in New York. While in Philadelphia last week he gave a reading of Maeterlinck's "Aglavaine and Selysette" at the Little Theater. The *Press* of that city, in speaking of his reading, said: "Mr. Row rose to the demand of the play, and with a simplicity not found among ordinary elocutionists, read it so that the hearer could absorb its spirituality and tremendous dramatic force."

SKINNER.—Harold Skinner has left New York for California where he intends spending the winter. Mr. Skinner had been engaged by Mr. Kellard to play Macduff and other important parts in his Shakespearean repertoire company but was obliged to give up the engagement because of ill-health. Mr. Skinner is suffering from complications resulting from a severe case of typhoid fever contracted last summer while he was working with "The Players" at Chautauqua, N. Y.

VARESI.—J. T. Grein, writing in the *London Times* of recent date, pays a tribute to the performance of Gilda Varesi in the leading role in "Romance." Miss Varesi was called upon to assume the part during the illness of Doris Keane. "Miss Gilda Varesi," writes Mr. Grein, "succeeded to such a degree of individuality that she gave almost a new reading. She is either young in years or in her art, at any rate her performance was wholly youthful."

WALLACE.—Ramsey Wallace, who recently returned from London where he played the part of Chick Hewes in "Kick In," has been engaged by E. A. Weil as leading man for "The Co-respondent." The out-of-town premier of the play will be given at Stamford, Conn., on January 29.

THE SWORDLESS ACTOR

Mr. Dodge recently asked Mr. E. H. Sothern: "How does it feel, Mr. Sothern, to act without a sword?" And this in part was the reply as it appears in the *Strand* for December:

"It has long seemed to me," said Mr. Sothern, "that I should write a book on swords and actors; one of those huge fat books, with red covers and plenty of gold leaf on it; one of those books that people buy to decorate the library table with. Dr. Doran, for instance, informs an expectant world that during the early part of the eighteenth century the players wore swords, not only on the stage, but in the streets, and used them like gentlemen, for the destruction of one another. Actors during that time had real sword fights on the streets and mock ones on the stage. In-



COMEDY, Tragedy, Drama, Farce,
Musical Comedy, Opera—say,
Your time on the stage is getting
sparse:
The public wants only the fairy play.

Sheldon, Walter, Anspacher, Smith,
Why doesn't one of you seize the day,
And turn out quickly a gentle myth
That the critics know as a fairy play?

Woods, will you do it next season, too?
Cohan, will you rest with "Holliday"?
Morosco's already taken his cue
With a Carpenter-fashioned fairy play.

Miss George, will it be in your repertoire?
D. B., your instinct must point the way
To earning fresh laurels for Frances Starr
With a beautiful, delicate fairy play.

The ragtime revue has run its course;
The drama of "punch" has had its day,
And Thespis has gone to a childhood source
To charm us anew with the fairy play.
LOUIS R. REID.

deed, the actors of that period kept their swords about them even on the stage, in order to defend themselves from noble assailants. Then would have been the time to ask an actor how it feels to be without his sword. The nobles then were wont to interrupt the performance by crossing the stage and holding conversations in loud voices. On first nights, of course, they huddled in the side scenes and made themselves otherwise obnoxious. Did an actor object to any of these various proceedings, they would whip out a rapier and slash him. One night at Lincoln's Inn Fields, a famous Earl—principally famous for having been drunk for six years continuously—was guilty of particular rudeness to the actors. Rich, the manager of the house, was highly indignant at this proceeding, and threatened to debar the Earl from the stage forever after. The noble peer thereupon gave Rich a resounding smack in the face, and we are informed that Rich, an accomplished harlequin, returned the salute with vigor. The companions of the noble Lord immediately whipped out their rapiers and proceeded to end poor Rich's earthly career. The actors, all provided with swords, "Macbeth" being the play on that night, pounced on the nobles, and, after a bloody fight, drove them out of the theater. Driven from the stage, the nobles dashed into the front of the house, proceeded to destroy the interior decorations, and would have set fire to the theater, were it not for the arrival of the 'watch,' who captured the lot of them. These bodikind fops were able to get off scot free, for justice in those days was both lame and blind.



MISS LOTTA CRABTREE.

Known and Loved Throughout the United States, as "Lotta," Famous American Comedienne, as She Was "Snapped" Last Summer at the San Francisco Exposition.

"It appears to me," said Mr. Sothern, "a good thing that swords have been taken out of the hands of actors, not only off but on the stage. It will be recalled that Ben Jonson, during the time of Shakespeare, fought a duel and killed an actor. Again the actor, Quinn, ran his sword in the body of Will Bowen. Quinn had declared that Ben Jonson acted Jacomo in 'The Libertine' better than Bowen. That was a bad time for critics. Imagine, if swords were now in use, as in those days, the daily slaughter at the Lamb's Club."



SHELLEY HULL.

Who Has in Anthony Quintard in "The Cinderella Man" One of the Happiest Roles of His Career.

"Even the women of those merry times whipped out a dagger, and went tooth and nail after a rival actress who may have displeased them. One day the lovely George Ann Bellamy had brought back from Paris two resplendent gowns in which she expected to electrify the town while enacting *Satira* in 'The Rival Queens.' In the same play Peg Woffington was to appear as Roxana. When Peg observed the dazzling glories of Bellamy's creations, we are informed that she was so overcome with malice, hatred and all uncharitableness, that she attempted to drive the Bellamy person from the stage, and that with upheld dagger had well-nigh stabbed her at the side scenes. Peg rolled Ann and her 'spangled sack' in the dust, pummeling her the while with the hand of her dagger. Ladies were ladies in those days."

A ROMANTIC RENASCENCE

The production of "The Cinderella Man" play gives point to the question whether we are on the threshold of a romantic renaissance in the playworld and that hereafter less favor is to be shown to the claims of the realistic school than has been the case for a dozen years or more. "Treasure Island" illustrates the point. It is enjoying a vogue. Otis Skinner is appearing in a purely romantic play at another theater. Managers seem awakening to the belief that the crass verity of the crime play has run its course for the time being. At the Longacre Didrichstein is furnishing evidence in support of the belief that the public wants romance. "The Great Lover" is one of the successes of the season. Sothern has been reviving "Lord Dundreary" and "David Garrick." At the Empire Maude Adams is playing in "The Little Minister." Most of the attractions at the New York theaters are farces or comedies, with a few strictly modern serious or problem plays, like "The Unchastened Woman," "The House of Glass," and "The Ware Case," interspersed in the many. A number of the best attractions are light operas, like "Alone at Last," "The Princess Pat," and "Kalinka." The bold themes of a few years ago are not in evidence. The police have had no incentive of late to decide whether a play is moral or not. You fancy yourself back in 1900 or earlier. There is not even a war play on at this time, though one is coming soon, I hear. The best of these was "Within the Lines," but the longest run is credited to "Under Fire," because it presented some lively trench fighting and showed effects of a mechanical nature that would have made a melodrama about the great New York subway developments equally popular. The public has not been infatuated with war plays. As a rule they have been failures. Too many Americans have friends and relatives fighting in Europe on one side or other, who view a play as Southerners viewed plays from a Northern point of thought, and vice versa. The big war play will not be written until later.—*New York Letter in Cincinnati Enquirer.*

SEASON'S RECORD OF PRODUCTIONS

One Hundred and Four Productions Have Been Staged in a Season Regarded as One of the Most Active and Prosperous of Recent Times—Twenty Reach 100 Performances

The retrospect of the season of 1915-16 to the half-way mark of Feb. 1, presents indisputable proof of the vitality and resourcefulness of the theater in recovering from widespread disaster. After a year in which the number and importance of the misfortunes recorded were without a parallel in the history of the American stage, it was natural to suppose that the producing managers would exercise the greatest restraint and deliberation over their new season plans. Would the public continue its retrenchment policy of last year? What kind of plays were in especial demand? How far were native dramatists to be depended upon in taking advantage of the unproductiveness of the foreign play market? These were the principal questions threshed out in the managers' offices early in the summer. The manner in which they have been answered must, in all cases, be regarded as gratifying.

Without fear of contradiction this season can be called one of the most active and prosperous of recent times—a remarkable achievement, indeed, when one considers the ever-increasing competition of the films, the absence of any genuinely distinctive work from our leading playwrights, and the uncertain attitude of the theatergoing public toward amusements in general. What is responsible for this unusual burst of prosperity and industry? Is it because of the boom in war stocks? Partly—it has often been said that when Wall Street prospers, the theater prospers. Is it because of the relaxation which the theater offers as a means of counteracting the mental depression occasioned by the war? Partly—of the plays surviving on this date all but a scant half dozen are of a laugh-producing character.

One hundred and four productions constitute the season's record to Feb. 1, as against ninety-four last year. Of these, thirty-two have been established as successes, taking one hundred—or promise of one hundred—performances as the standard. Last year but twenty-six productions reached this exclusive mark.

There has been no marked tendency in playwriting that distinguished former seasons. Whereas, during last year the dream of retrospective plays was the dominating style, this season we see every variety of entertainment offered in equal proportion, from comedies of sentiment like "The Boomerang" to plays such as "Common Clay," which contain elements of melodramatic interest.

Several features stand out as particularly noteworthy, among which may be mentioned the organization of many new producing firms, the establishment of Grace George's repertory policy at the Playhouse, the success of musical plays—of the eighteen produced or revived, fourteen are credited hits—the decline of public interest in war plays, the development of the Washington Square Players into a permanent organization, the great number of revivals staged, the managerial controversies over regulating the sale of theater tickets, and the heavy invasion of foreign actors.

Of the new firms to come into being, that of Corey, Williams and Riter, perhaps, takes chief importance. This firm began its career most auspiciously Jan. 18 by bringing Mrs. Fluke back to the New York stage after an absence of three years in a comedy of Pennsylvania-Dutch life, entitled "Erstwhile Susan." The Times Producing Company opened its first season with "The Girl Who Smiles." Moffatt and Pennell formed a partnership to produce Augustin MacHugh's farce, "Search Me." The Savoy Producing Company sprang into existence with a musical comedy called "Two Is Company." The David Chanler Company presented "Romeo and Juliet." Arnold Daly sponsored his own production of "The Angel in the House," and Robert Hilliard offered "The Pride of Race" under his own direction.

Miss George began her repertory season of comedies with Langdon Mitchell's brilliant "The New York Idea," following it with "The Liars," by Henry Arthur Jones, and Shaw's "Major Barbara." It is interesting to note that "Major Barbara," though written ten years ago, is unquestionably the timeliest play in town.

Plays dealing with war have had no substantial message for the public. Rol Cooper Megrue's "Under Fire" proved an effective melodrama, by means of a picturesque and thrilling trench scene. "Moloch" did not draw sufficient patronage to warrant more than a three weeks' run, and the failure of "Stolen Orders" demonstrated convincingly that Drury Lane cannot compete with the film producers in the presentation of thrilling scenes on a gigantic scale.

By the success with which they have staged three programmes of short plays since the beginning of their new season, the Washington Square Players give evidence of having become a permanent institution. Their bills continue to be of both American and foreign origin.

Of the eighteen revivals made thus far, "Romeo and Juliet" was the only representative of the classic drama. Among the

notable revivals seen were "The Duke of Killikranks," "The New York Idea," "The Liars," "Sherlock Holmes," "Secret Service," "Lord Dundreary," "David Garrick," "Peter Pan," and "The Little Minister." The agreement reached early in the season by the managers to eradicate the cut-rate ticket evil and regulate the price of theater seats was declared off in November after many stormy wranglings.

Never before in its history has the American stage been so crowded with foreign actors. And the invasion gives no sign of

Zellah Covington with "Some Baby"; Leroy Scott, author of "No. 33 Washington Square"; Lawrence Whitman—rumored to be William Hodge—with "The Road to Happiness"; Katherine Browning Miller and Allena Kanka, authors of "Just Boys"; Herman Scheffauer, who attempted to solve a racial problem in "The Bargain"; Georgia Earle and Fanny Cannon, authors of "The Mark of the Beast"; Beniah Poynter, who wrote "The Unborn"; George Pleydell, whose "The Ware Case" was a recent attraction at the Maxine Elliott Theater; Michael Landman, author of "The Pride of Race"; and Amelie Rives (Princess Troubetzkoy) whose drama, "The Four Market," has just been produced.

By native authors there are sixty-eight pieces; by others or by native adapters with foreign material, thirty-seven. In the American column the most significant examples are "The Boomerang," "Under Fire," "Common Clay," "Young America," "The House of Glass," "Hit-the-Trail Holiday," a dramatization of Billy Sunday's "The Princess Pat," "Hip-Hip-Hooray," "The Unchastened Woman," "Our Mrs. McChesney," "Abe and Mawruss," "Fair and Warmer," "The Eternal Magdalene," "The

Among the players whose performances stand out as artistically noteworthy may be mentioned:

Mrs. Fluke in "Erstwhile Susan"; Emily Stevens in "The Unchastened Woman"; Leo Ditrichstein in "The Great Lover"; Grace George in "The New York Idea"; Josephine Victor and Louis Calvert in "The Bargain"; Adolph Link in "The Weavers"; Barney Bernard in "Abe and Mawruss"; Madge Kennedy in "The Two Virtues"; Marjorie Rambeau and Pedro de Cordoba in "Sadie Love"; Julia Arthur in "The Eternal Magdalene"; Charles Ruggles in "Rolling Stones"; Molly Pearson, A. G. Andrews, and Whitford Kane in "Hobson's Choice"; Conway Tearle in "Major Barbara"; Geraldine O'Brien and Lyn Harding in "The Devil's Garden," and Shelly Hull in "The Cinderella Man."



MISS JULIA ARTHUR.

The European war is directly responsible for the return of Julia Arthur to the stage. It was at a relief fund benefit in Boston that she made her reappearance after an absence of sixteen years. With her old love for the stage thus revived, she was induced to take part in a benefit performance for the Actors' Fund.

"At that time," said Miss Arthur, "Daniel Frohman insisted that I resume my career on the stage. He told me I was indolent if I persisted any longer in the pursuits of domesticity. I agreed to return if a suitable play could be found for me. Though I read many plays, none of them appealed. Then the Selwyns offered me 'The Eternal Magdalene,' and I decided I had at last the right vehicle."

While Miss Arthur likes her present part, many of her friends believe that it doesn't present sufficient acting opportunities.

"They think I should have a role which runs the whole gamut of emotions, one in which I can laugh and cry, fight a duel and, perhaps, kill a man. I haven't made any plans, following the close of my present engagement. However, I should like again to appear in my former successes, 'A Lady of Quality' and 'Ingomar.'"

ending. In the list are such prominent names as Sir Herbert Tree, Sir Johnston Forbes-Robertson, Granville Barker, Cyril Maude, Phyllis Neilson-Terry, Mrs. Langtry, Marie Tempest, Graham Brown, Sam Sothern, Frederick Ross, Lyn Harding, Louis Calvert, and Derwent Hall Caine.

To no marked degree of success has the budding dramatist taken advantage of the dearth in the foreign play market and we see the producers, relying, as heretofore, upon established playwrights. Of a list of fourteen new playwrights but three—Clemens Kinkaid, Max Martin and Robert H. McLaughlin, may be said to have scored any signal success whatever. Mr. Kinkaid's drama, "Common Clay," which incidentally won the Harvard prize, has reached its 185th performance. Mr. Martin's melodrama of the police, "The House of Glass," has been played 178 times and Mr. McLaughlin's social drama, "The Eternal Magdalene," was given 90 performances. Other playwrights who obtained first hearings include Jules Simonson and

Great Lover," "The Cinderella Man," "Just a Woman," and "Stop! Look! Listen!" The foreign list includes "The Blue Paradise," "The Two Virtues," "Alone at Last," "Around the Map," "Hobson's Choice," "The Weavers," Hauptmann's play of the Silesian work shops which Emanuel Reicher and his Modern Stage are presenting at the Garden Theater; "Major Barbara," "Treasure Island," "Sybil," and "Cock o' the Walk."

Dramatizations have not been so plentiful as in previous seasons, only nine having seen the light of production. Of these, but four, "Our Mrs. McChesney," "Treasure Island," "The Pride of Race," and "Erstwhile Susan," can be termed successes.

Comedies number 32; musical pieces, 18; dramas, 17; plays, 17; farces, 8; melodramas, 7; tragedy, 4; and miscellaneous, 2. Three productions have given over 200 performances, while 17 have reached 100 and over. Surviving on this Feb. 1 are thirty-five pieces, twenty-four by native authors and eleven by foreign.

June 21.—Ziegfeld's Follies (New Amsterdam), 106 times. Mus.
July 22.—Hands Up (Forty-fourth St.), 52 times. Mus.
July 29.—The Last Laugh (Thirty-ninth Street), 53 times. Farce.
Aug. 5.—The Blue Paradise (Casino), 209 times. Still running. Mus.
Aug. 9.—The Girl Who Smiles (Longacre), 107 times. Mus.
Aug. 9.—(r) The Girl from Utah (Knickerbocker), 24 times. Mus.
Aug. 10.—The Boomerang (Belasco), 206 times. Still running. Com.
Aug. 11.—Search Me (Gaiety), 13 times. Farce.
Aug. 11.—Under Fire (Hudson), 169 times. Melodrama.
Aug. 16.—Some Baby (Fulton), 82 times. Farce.
Aug. 16.—Mr. Myd's Mystery (Comedy), 16 times. Farce.
Aug. 16.—(r) Chin-Chin (Globe), 148 times. Mus.
Aug. 17.—Rolling Stones (Harris), 155 times. Com.
Aug. 23.—No. 33 Washington Square (Park), 44 times. Com.
Aug. 24.—Common Clay (Republic), 185 times. Still running. Dr.
Aug. 27.—Cousin Lucy (Cohan), 43 times. Com.
Aug. 28.—Young America (Astor and Gaiety), 109 times. Com.
Aug. 30.—Just Outside the Door (Gaiety), 8 times. Dr.
Aug. 30.—The Road to Happiness (Shubert), 49 times. Com.
Sept. 1.—The House of Glass (Candler), 178 times. Still running. Melo.
Sept. 2.—See My Lawyer (Eltinge), 12 times. Farce.
Sept. 6.—(r) Daddy Long-Legs (Gaiety), 6 times. Com.
Sept. 6.—(r) The Duke of Killikranks (Lyceum), 37 times. Com.
Sept. 6.—Rosaland (Lyceum), 37 times. Playlet.
Sept. 10.—Our Children (Maxine Elliott), 19 times. Dr.
Sept. 13.—Hit-the-Trail Holiday (Astor), 164 times. Still running. Com.
Sept. 13.—(r) Grumpy (Empire), 32 times. Melo.
Sept. 13.—Just Boys (Comedy), 5 times. Dr.
Sept. 14.—(r) A Pair of Silk Stockings (Booth), 31 times. Com.
Sept. 20.—Moloch (New Amsterdam), 24 times. Tr.
Sept. 21.—Husband and Wife (Forty-eighth Street), 23 times. Dr.
Sept. 22.—Two Is Company (Lyric), 30 times. Mus.
Sept. 23.—Town Topics (Century and Winter Garden), 80 times. Mus.
Sept. 28.—(r) The New York Idea (Playhouse), 46 times. Com.
Sept. 29.—The Princess Pat (Cort), 145 times. Mus.
Sept. 30.—Hip-Hip-Hooray (Hippodrome), 211 times. Still running. Spectacle.
Oct. 4.—The Two Virtues (Booth), 67 times. Com.
Oct. 4.—Fire and Water (Bandbox), 34 times. Playlet.
Oct. 4.—Night of Snow (Bandbox), 14 times. Playlet.
Oct. 4.—Helena's Husband (Bandbox), 34 times. Playlet.
Oct. 4.—The Antick (Bandbox), 34 times. Playlet.
Oct. 5.—Miss Information (Cohan), 41 times. Mus.
Oct. 6.—The Bargain (Comedy), 15 times. Dr.
Oct. 9.—The Unchastened Woman (Thirty-ninth Street), 132 times. Still running. Dr.
Oct. 11.—What Money Can't Buy (Forty-eighth Street), 8 times. Com.
Oct. 11.—(r) Sherlock Holmes (Empire), 33 times. Melo.
Oct. 14.—A World of Pleasure (Winter Garden), 129 times. Mus.
Oct. 18.—(r) Interior (Bandbox), 20 times. Playlet.
Oct. 18.—Quinneys (Maxine Elliott), 50 times. Com.
Oct. 19.—Our Mrs. McChesney (Lyceum), 122 times. Still running. Com.
Oct. 19.—Alone at Last (Shubert), 122 times. Still running. Mus.
Oct. 20.—The Mark of the Beast (Princess), 13 times. Dr.
Oct. 21.—Abe and Mawruss (Lyric), 119 times. Still running. Com.
Oct. 21.—Adelaide (Harris), 4 times. Playlet.
Oct. 23.—Mrs. Boltay's Daughters (Comedy), 18 times. Dr.
Oct. 26.—Sherman Was Right (Fulton), 7 times. Farce.
Nov. 1.—Around the Map (New Amsterdam), 106 times. Mus.
Nov. 1.—The Eternal Magdalene (Forty-eighth Street), 90 times. Dr.



THURLOW BERGEN

MR. THURLOW BERGEN

During the year Nineteen Fifteen he has made the remarkable record of appearing as leading man or star in eight five-reel pictures.

Prominent among them being "A Prince of India," Pathe Release; "The Boundary Rider," Pathe Release; "The Little Gypsy," Fox Release; "The Running Fight," Paramount Release.

In 1916 (January and February Releases) he is starred in Clyde Fitch's "The City," five reels (World Release), and in Rida Johnson Young's "The Lottery Man," five reels (Shubert).

Nov. 2.—Hobson's Choice (Comedy), 108 times. Still running. Com.

Nov. 6.—Fair and Warmer (Eltiange), 99 times. Still running. Farce.

Nov. 8.—The Angel in the House (Fulton), 8 times. Com.

Nov. 8.—(r) Literature (Bandbox), 63 times. Playlet.

Nov. 8.—Overtones (Bandbox), 63 times. Playlet.

Nov. 8.—The Honorable Lover (Bandbox), 63 times. Playlet.

Nov. 8.—Whims (Bandbox), 63 times. Playlet.

Nov. 8.—(r) Secret Service (Empire), 16 times. Melo.

Nov. 9.—(r) The Liars (Playhouse), 29 times. Com.

Nov. 10.—The Great Lover (Longacre), 95 times. Still running. Com.

Nov. 15.—Back Home (Cohan), 10 times. Dr.

Nov. 16.—When the Young Vine Blooms (Garden), 10 times. Com.

Nov. 17.—The Courtship of Then, Now, and Tomorrow (Bramhall), 5 times. Playlet.

Nov. 17.—The Depth of Purity (Bramhall), 5 times. Playlet.

Nov. 22.—The Chief (Empire), 33 times. Com.

Nov. 23.—(r) Romeo and Juliet (Forty-fourth Street), 24 times. Tr.

Nov. 29.—(r) Lord Dundreary (Booth), 40 times. Com.

Nov. 29.—Sadie Love (Gaiety and Harris), 73 times. Still running. Farce.

Nov. 29.—The Unborn (Princess), 8 times. Dr.

Nov. 30.—The Ware Case (Maxine Elliott), 47 times. Melo.

Dec. 1.—Treasure Island (Punch and Judy), 70 times. Still running. Dr.

Dec. 9.—Major Barbara (Playhouse), 61 times. Still running. Com.

Dec. 13.—(r) The Blue Bird (Manhattan), 10 times. Dr.

Dec. 14.—The Weavers (Garden), 49 times. Still running. Tr.

Dec. 21.—(r) Peter Pan (Empire), 23 times. Com.

Dec. 23.—Katinka (Forty-fourth Street), 45 times. Still running. Mus.

Dec. 24.—Very Good Eddie (Princess), 45 times. Still running. Mus.

Dec. 24.—Ruggles of Red Gap (Fulton), 36 times. Mus.

Dec. 25.—Stop! Look! Listen! (Globe), 42 times. Still running. Mus.

Dec. 27.—Cock o' The Walk (Cohan), 41 times. Still running. Com.

Dec. 28.—The Devil's Garden (Harris), 23 times. Tr.

Jan. 3.—The Blue Pierrots (Liberty), 8 times. Misc.

Jan. 4.—Bunny (Hudson), 15 times. Com.

Jan. 10.—(r) David Garrick (Booth), 16 times. Com.

Jan. 10.—Sybil (Liberty), 25 times. Still running. Mus.

Jan. 10.—The Clod (Bandbox), 22 times. Still running. Playlet.

Jan. 10.—The Roadhouse in Arden (Bandbox), 22 times. Still running. Playlet.

Jan. 10.—The Tenor (Bandbox), 22 times. Still running. Playlet.

Jan. 10.—The Red Cloak (Bandbox), 22 times. Still running. Playlet.

Jan. 11.—The Pride of Race (Maxine Elliott), 24 times. Still running. Dr.

Jan. 11.—(r) The Little Minister (Empire), 24 times. Still running. Com.

Jan. 17.—The Cinderella Man (Hudson), 17 times. Still running. Com.

Jan. 17.—Just a Woman (Forty-eighth Street), 17 times. Still running. Melo.

Jan. 18.—Erstwhile Susan (Gaiety), 16 times. Still running. Com.

Jan. 20.—The Fear Market (Booth), 6 times. Still running. Dr.

Jan. 27.—Moonlight Mary (Fulton), 5 times. Still running. Com.

Jan. 31.—Margaret Schiller (New Amsterdam), 1 time. Still running. Dr.

PHONES FOR AUDIENCE

Ten Thousand People in Spokane Hear Voices in Old New York

SPokane, Wash. (Special).—Auditorium: Ten thousand persons were present Jan. 10-12 at the opening of long distance telephone service between Spokane and New York. Five hundred telephones were scattered throughout the house to permit the audience to hear the voices in New York and the roaring of the surf.

The local lodge of Elks gave a very successful minstrel show Jan. 14 before a capacity house. American "Maggie Pepper" is a clever, enjoyable little comedy of department store life in which Miss Jane Urban starred in the name part. It was a congenial role for Miss Urban. Miss Marta Oatman, second lead, was in the cast this week as Ada Darkin, sister-in-law of Maggie. It is a tragic role, the emotional demands of which Miss Oatman met effectively. Miss Ann Pittwood was in the cast in a pleasing delineation of Zaza, daughter of the shoplifter. Miss Evelyn Duncan made the sweetheart role of Ethel Hargen especially hateful and snobbish and she wore most of the fine clothes of the piece. Miss Edie Ober did a good character part as the store detective. J. Anthony Suxthe had his best role to date as Joe Holbrook. Louis von Wiethoff made pretty much of a caricature out of Jake Rothschild, but was the comedy bit of the show. Ralph Clougher was the store manager, and Harry Leland had another of the "boob" detective parts in which he excels. Chester Warner made the scoundrel Darkin a disagreeable sort of person. "Kick In" is underlined.

W. S. McCREA.

STELLA MAYHEW IN "A MIX UP"

Stella Mayhew made her debut as a star on the legitimate stage in Parker A. Lord's farce, "A Mix Up," at Providence, R. I., on Jan. 27, under the direction of the Shuberts. In her support are Martin Brown, William B. Taylor, Sarah McVicker, and Albert Reed.

FIGHTING THEATER TAX

Congressmen Are Hearing from their Constituents on Unjust Burden

WASHINGTON, D. C., Jan. 25 (Special).—Under the leadership of the United Managers' Protective Association, a vigorous fight is being waged for the repeal of the theater war tax. Protests by the hundreds are pouring in on Congress, and each member of Congress is being constantly reminded that voters in his own district are vitally interested in the tax discrimination against theatrical enterprises.

The members of Congress are being made

and others allied with amusement enterprises.

More than fifteen hundred separate locals of organized labor, representing many thousands of active voters, and in several instances city and State labor councils, have made the fight against the theater tax their own, and have instructed their secretaries to report to their members how Congressmen from their State stand on the theater war tax question, and the members of Congress notified of this.

The new war tax bill will probably be reported in February and both the theater managers and organized labor connected



MOLLY PEARSON.

Who Has Duplicated Her "Bunty" Success as the Masterful Maggie Hobson in "Hobson's Choice."

The quaint and human characterization shown by Harold Brighouse in his comedy, "Hobson's Choice" is not alone responsible for the notable success of the play. Much of the glory is due to the vitality and charm of the individual interpretations. Among the performances which stand out for their charm and vividness is that of Molly Pearson as Maggie Hobson. Her role is similar to her unforgettable Bunty, and, naturally, she has stamped it with the same individuality which made her performance of the Scotch lass so successful.

Miss Pearson is a native of Scotland. While a baby she was taken to Australia. After remaining there a few years she was brought back to England, where her education was begun. When in her teens she attended schools in Germany and France. She scored her first stage success in the role of Babbie in "The Little Minister." Her American debut was made in the support of Olga Netherole in the role of Dolores in "Carmen." She had previously played in Paris with Miss Netherole. She won much greater distinction, however, when she appeared as Stasia, the slavey, in "The Passing of the Third Floor Back," with Sir Johnston Forbes Robertson on his first American tour. She played with Sir Johnston for two years, and from that role, went into "Bunty Pulls the Strings." Since her debut as an actress, Miss Pearson has toured the world, from Cape Town to Cairo and from Shanghai to London.

to see the discrimination, and also the fact that their constituents, too, see and feel it. Under the war tax, the owners and managers of theaters are specially singled out for heavy tax burdens. The general war tax is supposed to be on luxuries and the tax passed on to the consumer and not borne by the business. The man who purchases the wines, liquors, patent medicines, and the like, or who makes a long distance telephone call, or sends a telegram or buys a sleeping car ticket, is the one who pays the tax. In the case of the theater, though, the tax is directly on the management, and the only other persons on whom part of it can fall are the employees of the house. Taking a theater is not taking a luxury. It may be a luxury to attend a theater, but it is certainly no luxury to run one.

Organized labor has felt the harmful effect of the theater tax. Many houses have closed and others have been converted to non-dramatic purposes, with the consequent loss of employment by stage hands, carpenters, property men, electricians, musicians,

and the theaters are confident that the new law will saddle no more unfair burdens on theatrical enterprises.

BUTT CHANGES TITLE

LONDON (Special).—When "Stop! Look! Listen!" is presented at the Empire Theater it will be known as "Follow the Crowd." Mr. Butt, who will produce the piece, has discovered that the title of "Stop! Look! Listen!" is already in use. In the new piece will be Ethel Levey, Joseph Coyne, Fay Compton, Tom Wallis, and Robert Hale.

PEGGY O'NEIL IN "KATHLEEN"

It is reported that Peggy O'Neil will shortly be seen on Broadway in a new play by Sir Gilbert Parker, entitled "Kathleen." The production will be made under the direction of T. Daniel Frawley.

FAVERSHAM AND CRANE

Actors Rebuke a Negro Revivalist Who Attacked the Stage

MAcon, Ga. (Special).—As correspondent for your instructive and entertaining paper, it is my duty to call your attention to a matter that created a sensation here last Saturday, Sunday and Monday. Gypsy Smith, a preacher, is holding forth in this city in charge of a "Union Revival," and Friday night he made sweeping charges about the theater and its influence for evil. In Saturday morning's *Telegraph*, his sermon appeared in full. Saturday afternoon Mr. William Faversham who reached the city and appeared at the Grand in "The Hawk," set forth his opinion of the preacher and showed where the theater should not be held guilty of all acts charged against it. His article appears in Sunday's *Macon Telegraph*. Also in the same paper appears an excellent editorial in regard to the subject. In Monday's *Telegraph* appears an article by William H. Crane in defense of the theater.

Grand: "Garden of Allah," Jan. 12, 13, small houses. "Bohemian Girl," Jan. 14. Faversham in "The Hawk," Jan. 15; large and pleasant house. "September Morn," Jan. 19. Palace: "Fourth Estate," Jan. 17. "Jane," Jan. 18. "Unknown," Jan. 19. "Double Trouble," Jan. 20, 21. "The Golden Claw," Jan. 22. Princess: "The Nature Man," Jan. 17. "Strife Eternal," Jan. 18. "The Heart of a Mermaid," Jan. 19. "A Janitor's Temptation," Jan. 20. "The Devil in Chief," Jan. 21. "The Best Enemies," Jan. 22. Macon: "The Honor of the Road," Jan. 17. "The Gray Sisterhood," Jan. 18. "The Prisoner at the Bar," Jan. 19. "The Honor to Die," Jan. 20. "The Law of Life," Jan. 21. "On the Trail of the Tigress," Jan. 22.

OLIVER ORR.

HOPKINS'S NEW PLAY

To Produce "The Happy Ending" by J. and L. Du Rocher MacPherson

Arthur Hopkins will shortly enter the producing lists again with a new play by J. and L. Du Rocher MacPherson, authors of "Evidence." It is called "The Happy Ending," and is said to be a drama of Scotch life. Rehearsals will begin shortly and the play will be produced in New York in the latter part of February.

Mr. Hopkins's most recent production was "The Devil's Garden," at the Harris Theater.

DEATHS

LADY WINDHAM, wife of Sir Charles Windham, the English actor, died in London, Jan. 12, after a short illness. She was Emma Silberrad, the granddaughter of a German baron.

HANCROFT.—Francis J. Hancroft, one of the oldest actors in the country, died Jan. 8, at his home in Reading, Mass., at the age of eighty-two. He was the last surviving member of "Father Kemp's Old Folks Concerts Company," which toured the world half a century or more ago.

MCCABE.—John McCabe, father of John J. McCabe, the actor, died in Denver, Jan. 4, of heart disease. He was sixty-two years old. John J. McCabe is at present playing stock management in Denver. He was formerly associated with Cohan and Harris.

VIOLET RACHLITS, an actress who had appeared here in musical comedy, and who had more recently been acting for motion pictures, died Jan. 12 in Miss Astor's Sanitarium in West Sixty-first Street. Miss Rachlits was brought home several weeks ago from Kingston, Jamaica, where she was acting for a picture, suffering from tropical fever and a complication of diseases.

HERMAN PERLET, a conductor of operettas, and who had been associated with Duff McCall, Miss Strakosky and Abbey Schofield and Gray, died on Jan. 9 in Oakland, Cal., in his fifty-second year. His final appearance was in 1908, when he conducted "Tom Jones" under the management of Henry W. Savage. Mr. Perlet was born in Erie, Pa., and made his debut at the age of eight as a pianist. At twelve he was a church organist, and when sixteen he became pianist in a concert company. Mr. Perlet married Belle Thorne, prima donna of San Francisco, in 1890.

MARTIN J. CODY, a well-known stage manager and actor, died Jan. 7 in Buffalo, N. Y. Only had been appearing with Brandon Teas in the latter's play, "The Melody of Youth."

HARRIS STEADMAN, forty-five years old, of Cleveland, a member of the cast of "On Trial," died suddenly, Jan. 6, at the St. Francis Hotel, Philadelphia, from heart disease.

MCINTYRE.—W. H. McIntyre, father of Frank McIntyre, the comedian, died Jan. 4 at the St. Joseph sanitarium in Ann Arbor, Mich., as the result of a stroke of paralysis and old age. He was eighty-one years old.

NICKLOW.—Ralph Nicklow, member of the "Within the Law" company, died Nov. 27, after an illness of ten months. His home was in Gary, Ind. He had been with the Winnie Permanent Players and the Baldwin-McVillie stock company.

TRUAX.—Mrs. Truax, mother of Sarah Truax, died in Los Angeles, Cal., Jan. 1. Mrs. Truax, who was seventy years of age, traveled from Seattle to join her daughter in Los Angeles, and was taken ill shortly after her arrival. She was a native of Indiana.

ROCK.—Frederick Rock, a well-known actor, died Jan. 13, at his home in Flushing, L. I., of pneumonia. He was seventy years of age, and went on the stage shortly after the close of the Civil War, in which he fought as a Confederate soldier. Mr. Rock was well known as a Shakespearean actor, having supported Booth and Barrett. At the time of his death he was rehearsing with James K. Hackett and Viola Allen in "Macbeth." For many seasons he appeared in "The Gentleman from Mississippi" and "The County Chairman."

DELMORE.—Mrs. Gertrude Dawes Delmore, wife of Ralph Delmore, the actor, died of nervous breakdown, Jan. 19, at the home of her sister, Mrs. John Ritter, 163 West Thirtieth Street. Mrs. Delmore, who was an actress, was born in this city in 1874. Educated in a convent, she began her stage career about 1892 as a dancing soloist. Later she appeared in numerous productions under the management of Charles Frohman, in support of William Gillette and other stars. She retired from the stage eight years ago.

ESTABLISHED JANUARY 4, 1879



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"The Mirror," the Representative Dramatic Journal of America.—*London Pall Mall*
 "Our Authoritative Contemporary," "The Dramatic Mirror,"—*New York Life*

THE "MIRROR'S" ANNIVERSARY

WITH the issue of Jan. 8 THE DRAMATIC MIRROR entered upon the thirty-eighth year of its existence. The present publishers of THE MIRROR feel some pride in the many testimonials from old readers who declare that THE MIRROR has never been so good, and from new readers who tell us that it is the best dramatic paper ever published; they take pride in the testimony of papers in London and New York that it is the representative dramatic journal of America, and they are especially gratified by the confidence shown it by thousands of new friends and by its advertising patrons, new and old.

During the second year of the European war, which has acted so destructively on the business interests of the country, THE MIRROR has more than held its own. It has suffered some loss of business along with all other journals, but to a smaller extent than was reasonably to be expected. The losses of one quarter have been offset by the gains of another, and in the end the result has been doubly gratifying, for the publishers have been able to maintain a uniform level of excellence in the quality as well as quantity of the text and pictorial features of its columns.

The well-filled advertising columns of each issue testify to the esteem in which THE MIRROR is held by the motion picture interests; but we have a well-grounded cause of complaint against the dramatic artist.

It is not from them that the principal support has come, and some even have manifested a bland indifference when approached on the subject. The vaudeville artists and the motion picture players have been far more appreciative; and, strange to relate, among THE MIRROR's most loyal friends are thousands of literary men and women, students, general lovers of the stage, those members of the press who have to do with theatrical affairs, and managers of playhouses in all parts of the United States and Canada.

The average professional person reads THE MIRROR religiously, avails himself of its post office and other facilities, rejoices that his profession can boast of so good an organ, and then dismisses the subject from further thought.

All the more does THE MIRROR feel itself beholden to those public-spirited players who form the exception, and whose names are among its advertising patrons. Not that these well-known players require publicity; but they realize a sense of obligation to the organ of their profession and are not so hypocritical as to feign lofty indifference.

THE MIRROR faces its thirty-eighth year with high expectations of eclipsing its own record of progress. It will never, for the sake of temporary gain, forsake its standard of cleanliness and decency, and it will continue to be in the future, as it has been in the past, the champion of the clean and decent men and women of the stage and whatever is best in the theater. It will always merit the confidence of the thousands of non-professional readers who take THE DRAMATIC MIRROR in their homes and consult its pages in their public libraries.

JEWISH ENGLISH DRAMA

WHY not a National English-speaking Jewish theater? is sometimes asked. The feasibility of the proposition has been submitted to THE MIRROR.

There are in Greater New York over a million Hebrews. Of this number, we are authoritatively informed, only the newly arrived Jews attend such Jewish theaters as produce melodrama and other plays as do not appeal to the more critical; plays that are not given in English, but in Yiddish, with which many of the better class are not sufficiently conversant to be interested in the way in which it is spoken. Besides, the better element of Jews, like the better elements of other races, does not care to commingle with the promiscuous attendance that gathers at houses that give a cheap drama.

Would this more exclusive contingent patronize a Jewish theater giving Jewish drama in English, if the theater were as easy of access as are the theaters we have?

THE MIRROR's answer is, there is a chance for anything and everything in a city like New York. The better class of Jews is intelligent and discriminating—we had almost said, more so than the same class of Americans and others. The reason is, that the class of Jews mentioned know that there is a Jewish

drama, such as was presented by JACOB GORDIN, who believed that the Jewish drama should reflect the life of the Jew, his ideals, his traditions. There is no theater in New York which gives this sort of drama, a drama that has the support of the Jewish church.

Since GORDIN's death no one of his race has followed him, and chiefly because there is no place in which such drama can be produced. Given the sort of theater and surroundings that are given other playhouses of the better class, a Jewish drama, by Jewish playwrights ranking with IBSEN, SHAW, GALSWORDY, BARKER, BRIEUX, and HAUPTMANN, would soon develop.

BOOK REVIEW

THE MASTER PIECES OF MODERN DRAMA, by John A. Pierce and Brander Matthews. Two Volumes. New York: Doubleday, Page and Co. Price, \$2 a volume.

We have received two of the most interesting volumes that have in a long time appeared on the subject dear to the heart of the dramatic student, "The Master Pieces of Modern Drama." It presents to the reader a rare collection of the leading modern plays, not—it is true—in the unabridged form of the plays as they left the hands of the dramatists embraced in this literary forum, or the stage-manager, but essentially so, since uninterrupted dialogue proves, as a rule, wearying to anyone untrained by profession to visualize every bit of business and movement indicated in the acting play.

This monotony has been relieved by intermittent stretches of story writing which explain the action, so that the collection may be called a series of short stories with the original dialogue of the great scenes.

The selection is one of wide range, and yet not as comprehensive as might be. The fifteen plays from the French are fairly representative, including "Poirier's Son-in-Law," by Emil Augier and Jules Sandeau; the younger Dumas's "Demi-Monde," Labiche's "Perrichon's Journey," "The Scrap of Paper," "Frou Frou," and plays by Pailleron, Becque, Coppe, Lavedan, Rostand, Brieux, Hervieu, Mirbeau, and Bernstein. Other foreign writers represented are D'Annunzio, Ibsen, Echegaray, Bjornsen, Tolstoy ("The Power of Darkness"), Strindberg, Maeterlinck, Tchekhov, and Hejermann. The English drama is represented by eighteen specimens, and the authors have included also Bronson Howard's "Shenandoah," William Gillette's "Secret Service," Clyde Fitch's "Moth and the Flame," De Mille's "Strongheart," Langdon Mitchell's "New York Idea," Moody's "Great Divide," Thomas's "Winchling Hour," Walter's "Paid in Full," Belasco's "Return of Peter Grimm," and Thomas's "As a Man Thinks." Among the more prominent English plays are Synge's "Riders of the Sea," Barrie's "Admirable Crichton," Esmond's "When We Are Twenty-one," "Michael and His Lost Angel," by Jones; "The Tyranny of Tears," by Chambers, and plays by Tennyson, Wilde, Shaw, Pinero, and Granville Barker.

The German dramatists are represented only by Hauptmann's "The Weavers" and Sudermann's "John the Baptist." Disappointment in the reasonable expectation of finding a more complete representation of the German school possibly is accounted for by Professor Brander Matthews's pronounced antipathy to the thought that Germany has produced anything of value to the universal store of knowledge; but we are naturally inclined, where so much space is given over to inferior French writers, to expect a more comprehensive selection from the German stage. We instinctively look for a comedy by Schnitzler, Fuld, Blumenthal, Schoenhan, or Moser, or something more serious from Wedekind and the other naturalists. Moser's "Private Secretary" or "Arabian Nights" is not below the standard of some of the works selected, nor Fuld's "Lost Paradise," "A Night Off," or sundry others of the late Augustin Daly's repertoire of German comedies. There is nothing in the French superior to Blumenthal's "Probenfeld" for delicacy, and that subtle spirit of comedy which passes for peculiarly Celtic wit. We will not tax the authors with neglecting the rich field of German humor and sentiment represented by Nestoy, Raeder, Kotzebue, and others, since they belong to a past generation, though typical of a distinct school of creation.

The two volumes are a little treasure in spite of their shortcomings, and the reader will find a readable introduction from the pen of Prof. Matthews, who, on whatever subject he may discourse, always observes the first rule of a popular essayist, of saying what he has to say in a persuasive manner. We infer that Mr. Pierce, who was formerly connected with the staff of the New York Sun, took upon himself the imposing task of gathering the material, leaving to his co-editor the responsibility of leading the work the authority of his name. The combination, generally speaking, is a happy one. And the publishers have contributed their share, too, in full. The volumes are illustrated with a considerable number of pleasing half-tones of scenes from the plays, showing well-known actors and actresses in parts first essayed by them.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR's letter-list or forwarded to their private addresses if on file in THE MIRROR office. Questions regarding private life of players will be ignored. No questions answered by mail.]

R. F. Elmira, N. Y.—Marilyn Miller is in "The Passing Show of 1915," which can be located through the Dates Ahead list.

WORCESTER, MASS., READER.—Roy Purviance is now appearing in "My Home Town Girl" with Hyams and McIntyre.

N. B. F., New York City.—Andy Rice is in vaudeville. You will find advance dates for him in Vaudeville Dates Ahead column.

L. A. L., Jamestown, N. Y.—Edward Langford is no longer appearing in the vaudeville playlet, "Petticoats." We do not know where he is at present.

W. S. P., Boston.—C. Aubrey Smith is with Margaret Illington in "The Lie," which is being played on the Pacific Coast. Advance dates may be found for this company by looking in the Dates Ahead column.

C. W., Cambridge, Mass.—We still have no further information to give concerning Wilson Melrose. Your other questions concerning Mr. Melrose will have to be disregarded as they are of a personal nature.

M. L. F., Evanston, Ill.—A picture of Marilyn Miller was published on the cover of THE MIRROR, Dec. 16, 1914, issue and another on page 2, July 1, 1914, issue. We have a copy of the Dec. 16 issue which we will forward to you upon receipt of \$1.

MELROSE READER.—(1) Ernest Glendening is with the "Experience" company that plays in Brooklyn the week of 24-29. (2) The company that played in Boston is not the one that is now in Chicago. We have not the entire roster of the company playing in Chicago. (3) Yes, photographs may be purchased from theatrical photographers.

RUTH RYAN, Brooklyn.—(1) Leah Winslow is now appearing in "A Full House." (2) We do not know when Miss Winslow's play will be produced. (3) We are unable to supply you with the information concerning the motion picture "Article 47." (4) Beatrice Moreland can be addressed in care of THE MIRROR. She is not playing at present. (5) We do not know where Ainsworth Arnold is.

W. BOYKIN, New York City.—We find that Elliott Dexter did play in "The Prince Chap" the season of 1909. The roster of the company at that time was: Lillian Raymond, Beryl Pullman, Helen Pullman, Elizabeth Murray, Norma Mitchell, Bert Walters, Allen Dinehart, Joseph E. Demier, Thomas Eder, George Thompson, George Evans, and Elliott Dexter (The Prince Chap).

M. A. C., Boston.—Flora Zabelle did start her stage career in Chicago, but as a member of the chorus with the Castle Square Opera company, and not in "King Dodo." She took the part of Annette in "King Dodo" when Gertrude Quinlan left that company to go abroad. (2) The motion picture version of "The Red Widow," made by Famous Players, has not been released yet. (3) Sophie Barnard created the role of Anna Varbara in "The Red Widow" when it was produced in 1911, but Flora Zabelle played the leading part in 1912.

WHITE PLAINS, N. Y., READER.—Donald Brian made his stage debut in "Shannon of the Sixth," at Boston, Mass., in 1895. He made his first appearance on the New York stage in "On the Wabash" at the People's Theater, Feb. 20, 1899. Some of the plays that he has since appeared in are: "Florodora," "Myles Aaron," "Little Johnnie Jones," "Forty Miles from Broadway," "The Merry Widow," "The Dollar Princess," "The Siren," "The Sunshine Girl," "The Girl from Utah," and is now appearing in "Sybil." We can not give you information concerning his private life. (2) The last address we had for Franklin Munnell was with "Sinners" company. (3) We do not know where George Connor is.

Manager Hosea F. Moyer, of the Albion Theater, has assumed the duties of manager of Gus Sun's theater in Springfield, Ohio, in addition to his work in Marion. Mr. Moyer will continue to make his home in Marion, dividing his time between the two houses. The Sun Theater in Springfield will play vaudeville exclusively.

ACTOR AND THE CHURCH

How the Actors' Stage Alliance Came Into Existence

One Friday morning in the Spring of 1888 a member of Harry Miner's "Zitka" company, then playing in Boston, was standing outside Trinity Church and admiring its architectural proportions, when he was invited by the sexton to view the interior. Coming within the sanctuary and ascending its spacious pulpit, he imagined himself its permanent occupant, and then and there "tried himself out," so to speak, little dreaming of the vast change in both life and purpose which lay close at hand.

For several seasons, as a member of Louise Pomeroy, Frank C. Bangs, Bennett Matlack, and Frederick Warde's Shakespearean companies, he had striven for the best in life and art, but was always oppressed by the attitude of hostility shown by the church toward the theater and the deep-seated prejudice which existed on both sides, formed a veritable chasm of misunderstanding stretching across the centuries between the two professions. In almost every town he visited the clergy to see what could be done toward healing the breach, but while all deplored the situation no one had any plan to offer to mend it. He had visions of possible reconciliation at which most people laughed, but that did not faze him, he had grown used to it; but he certainly did not, in his wildest dream, imagine that within a few hours he was to be "called" to forsake the theater as a life work and, studying for the church, devote himself to the herculean task of establishing closer relations between the church and the stage and bringing about a juster appreciation, on the part of each, of the difficulties inherent in their ethical and educational work.

But "coming events cast their shadows before," and on the following Sunday the mighty soul of Phillips Brooks stirred the young actor as the angel stirred the pool.

Yet he had from the religious point of view nearly everything to learn; and while it may be one thing to listen to a powerful spiritual appeal, it is quite another to discover how and when and where that appeal should be heeded and carried into action. But the Lord is good, and when He calls to a special work He always opens the way.

Distracted and yet exalted as never before, the actor reached the Union Depot to leave with the company for Montreal, and found, as assistant stage-manager, portions of scenery blown across the tracks, and wrestling with that problem was not especially conducive to serenity of mind.

The next stand was Syracuse, and here he fell across (in a Methodist boarding-house) a red-headed, inquisitive lady who, although not an Episcopalian, knew the bishop of the diocese, and so Walter E. Bentley met the great-hearted and broad-minded Bishop Huntington, who, at the close of the season, received him into St. Andrew's Divinity School.

After studying for a year and preparing for ordination, the lure of the stage was still too strong, and he found himself back on the boards in a Shakespearean organization as stage-manager and leading man. But the "Hounds of Heaven" will be heard, and returning to St. Andrew's the following season (bringing with him another actor, John Smiley, his future brother-in-law and now a rector in the Bronx), Mr. Bentley was finally ordained and served five years in the Diocese of Central New York, getting hammered into shape for the realization of his life's dream.

In 1897 he was called to New York as vicar of St. Mark's Church in the Bowery. Among other things he became an officer of the Church Association for the Advancement of the Interests of Labor, and requested that body to hold a meeting to include the theater in its operations, suggesting that Mr. F. F. Mackay, the president of the Actors' Society, might be secured to deliver an address. Mr. Bentley was appointed to secure Mr. Mackay, and the eventful meeting was held on Tuesday evening, Feb. 14, 1899, in the Church of the Holy Sepulchre (now Resurrection) in East Seventy-fourth Street.

Mr. Mackay spoke, followed by Mr. Bentley and others, and a joint committee of church and stage people was appointed of which Mr. Bentley was made the chairman. Under his direction plans were formulated, the name adopted, a constitution drawn up, and the Actors' Church Alliance of America was launched at a mass meeting held at Berkeley Lyceum in the following June, and for the first time in centuries the

church and the theater met on an equal footing, and Bishop Potter presided, surrounded by clergy of all denominations, among whom were Rev. Thomas J. Ducey, the Roman Catholic; Rev. Dr. Warren, the Baptist; Rev. Thomas R. Slicer, the Unitarian, and Rabbi Silverman, the Jew. On the stage, side addresses were made by Roland Reed, Rosa Rand, "Aunt Louisa," Frederick Warde, Mrs. Fiske, Verner Clarges, William F. Owen, Mrs. Gilbert, F. F. Mackay, Mr. Bentley, and many others. It was a veritable love feast. Dues were placed at \$1 per annum (where they still remain), and the following officers were elected:

President, Right Reverend Bishop Potter; first vice-president, F. F. Mackay; second vice-president, Reverend Thomas J. Ducey; secretary, Reverend Walter E. Bentley; and treasurer, George D. Mackintyre. A council of twenty members, equally representative of church and stage, was also elected.

Seeing his dream finally made visible, Mr. Bentley started to work night and day to make it real, and he appealed to both church and theater to help. Over twelve hundred clergymen of all denominations throughout the country responded and became chaplains, and they posted the Alliance calendars on the various stages which gave their names, addresses and various services, and a cordial welcome to all actors, together with a standing offer to visit them in sickness and render them every service in their power. Hundreds of actors joined the Alliance monthly services in various churches where special services were arranged, followed by week-day receptions and social conferences and teas.

About this time the Actors' Church Union of Great Britain and Ireland had come into being, and in 1901 as a Summer vacation, Mr. Bentley visited his native land, and finding they were making but small progress (having secured only twelve chaplains to our hundreds) he voluntarily visited fifty-three cities and secured forty of them for the cause. Since that time the Union has grown rapidly under the presidency of the Lord Bishop of Winchester, and such names as Forbes-Robertson, Beerbohm Tree, George Alexander, Charles Wyndham, Cyril Maude, and Ellen Terry are active members. The Union is now being introduced into South Africa and Australia, while Canada is proposed to be taken off our hands.

In 1903, Mr. Bentley resigned as rector of the Church of the Resurrection, and went on the road to organize local chapters in the larger cities. Visiting Boston, Chicago, Philadelphia, Cincinnati, St. Louis, Memphis, Louisville, Denver, Columbus, Indianapolis, Topeka, Kansas City, he organized the work in these and ten other smaller towns, and then resigned on New Year's Day, 1905, to become the rector of the Church of the Ascension, Brooklyn, his present charge, where he conducts a theater as part of his parochial work.

During the intervening eight years, the Alliance gradually declined in power and

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influence, and when Ben Greet, in 1912, was elected the president of the New York Chapter, he induced Mr. Bentley to return to his old post as secretary, which he still retains, and the Alliance is gradually resuming its original strength, and hopes presently by the opening of a regular office at 249 West Forty-third Street with an actor in charge and the resumption of weekly functions, to make its old time appeal, not only to the church, but also to all members of the dramatic profession.

Under the leadership of its new acting local president, Frederick Warde, great things are promised, while George Arliss, as national president, is equally interested and contributes generously to its support. During the past Summer Mr. Bentley took a jaunt to the Coast, visiting chaplains and preaching in twenty-six cities between St. Paul and San Diego. It is hoped that his system of daily advising chaplains in advance of the arrival of actor members will soon be resumed. Altogether, it is true the profession as a whole took a more active interest in the work of the Alliance and what it has tried to do for both church and theater, for, in addition to the personal ministrations and relief, the whole attitude of the church towards the theater has been changed largely through the work of the Alliance, and very seldom are we treated any longer to those bitter pulpit attacks on the stage which were born of ignorance in the majority of cases and a failure to appreciate the difficulties and hardships of the actor's calling.

Another outcome of our work has been the entrance of over a score of actors into the ministry of the church, most of whom are now ordained and at work. Still another result has been the organizing of the Catholic Actors' Guild, under the presidency of Jerry Cohan, exclusively for the members of that communion, and the great Shakespearean Tercentenary will be observed on Sunday, April 23, at the Cathedral of St. John the Divine at 4 p.m., when Bishop Greer and Sir Johnston Forbes-Robertson will deliver addresses appropriate to the great occasion. Admission will be by ticket, which may be obtained from Mr. Bentley, and all who care to send their dollar and help him extend the good work of the Alliance can reach him directly at 129 Kent Street, Brooklyn, N. Y.

PROMINENT DEATHS OF 1915

More people who had gained fame and distinction in the theatrical world died in the year of 1915 than, perhaps, in any other year in the history of the American stage. Following is a list of the prominent names:

Max C. Anderson (54), March 8. Manager.
Paul Armstrong (46), Aug. 30. Playwright.
Rudolph Berger (39), Feb. 27. Opera Singer.
Lloyd Bingham (50), Dec. 21. Manager.
James Blakeley (42), Oct. 19. Comedian.
Algernon St. John Brenon (40), Dec. 18. Critic.

John Bunney (52), April 26. Actor.
Armand de Caillavet (45), Jan. 13. Playwright.
Charles Cartwright, May 25. Actor.
Harold Chapin (29), Oct. 9. Playwright.
Charles Christie (75), Dec. 20. Costumer.
Will Collins, June 29. Manager and Agent.
William H. Denny (62), Sept. 2. Actor.
August P. Dunlop (76), Oct. 9. Critic and Agent.

George Edwards (63), Oct. 4. Manager.
George (Honey Boy) Evans (45), March 5. Comedian.

Francesco Fancitelli (62), July 17. Bandmaster.
Justus Miles Forman (39), May 7. Playwright.
Neill Forsyth, April 30. Manager.

Charles Frohman (54), May 7. Manager.
George B. Frothingham (78), Jan. 19. Actor and Vocalist.

Vanderheyden Fyles (33), Aug. 10. Theatrical Chronicler.
Auguste Germain, December. Dramatist and Critic.

Madame Jeanne Gerville-Beache (34), Jan. 5. Opera Singer.
Ernest Goerlitz, Dec. 12. Manager.

Remy de Gourmont (57), Sept. 28. Playwright.
Anton Hegner (53), Dec. 4. Cellist.

J. Fred Helf (44), Nov. 20. Song Writer.
Paul Hervieu (58), Oct. 25. Playwright.

Gustave Holtsander (60), Dec. 6. Composer.
William Le Grand Howland (42), July 26. Playwright and Composer.

George H. Jessop, March 22. Playwright.
Isaac Joseffy (63), June 25. Pianist.

Charles Klein (48), May 7. Playwright.
Sarah Cowell Le Moine (56), July 17. Actress.

Theodor Leschetizky (85), Nov. 17. Piano Teacher.
Samuel Long, July 28. Motion Picture Promoter.

John T. Macaulay (69), Nov. 3. Manager.
William D. Mann, Dec. 25. Manager.

Lewis F. Muir (31), Dec. 3. Song Writer.
Joseph Murphy (33), Dec. 31. Actor.

Byron Ozley, Oct. 23. Playwright.

Etta Reed Payton (44), Oct. 11. Actress.
Stephen Phillips (47), Dec. 9. Playwright and Poet.

Augustus Pitou (72), Dec. 4. Manager and Playwright.
Eben Plympton (60), April 12. Actor.

Zelma Rawiston, Oct. 30. Actress.
John C. Rice (57), June 5. Comedian.

James Connor Roche (70), Aug. 24. Playwright and Actor.
Card Rosenfeld, July. Manager.

Melville Stewart (47), Aug. 5. Actor.
Ralph Stuart, Sept. 12. Actor.

James T. Tanner (57), June 18. Librettist.
Lewis Waller (55), Nov. 1. Actor.

Blanche Walsh (42), Oct. 31. Actress.
Marshall P. Wilder (55), Jan. 10. Entertainer.

E. S. Willard (62), Nov. 9. Actor.
Gus Williams (72), Jan. 16. Comedian.

Claxton Wistach (53), April 26. Manager and Agent.

GOSSIP

John Wistach, who represented the German war pictures for F. Ray Comstock, earlier in the season, has left in advance of "The Yellow Jacket," sent out by Mr. and Mrs. Coburn Hazeton and Benrimo, the authors, have just signed contracts for a presentation of the play in Madrid, Spain.

Charles G. Stumm, for a long time the efficient and popular manager of the Bradford, Pa., Theater, was given a banquet by the profession in Bradford, and prominent citizens. Mr. Stumm goes this year with one of "The Birth of a Nation" companies. He is succeeded in Bradford by B. F. Bradley.

Elliott, "Chub" Hill, of Aurora, Ill., formerly well known in western vaudeville and at one time manager of a Baltimore house, is now teaching his art at Mooseheart vocational school. "Chub" is a boy Aurora is proud to own and is referred to as "made in Aurora."

Bedford Park Amusement Co., Peter Klein, president, will build a one story brick theater on 195th St., west of Webster avenue, the Bronx, N. Y., to cost \$75,000. G. F. Peibam, architect, has filed plans.

The popular Albert Dwyer Players are running a successful engagement at Varsity, N. S.

William J. Kelly has been added to the cast of "The Melody of Youth," the new Brandon Tynan play.

Carrie Lee Stoye is again ready for work after having been confined to her room for several weeks as the result of an automobile accident.

William H. Handall closed his engagement with "Under Cover," in Pittsburgh, Dec. 4, and opened Dec. 10 with Guy Bates Post in "Omar, the Tentmaker," playing the part of Hassan, the governor.

Charles D. Pitt is to direct the staging of Thomas H. Hoynes's newspaper play, "In Cold Type."

Charles Foster is with Robert Hilliard in his new play, "The Pride of Race," at the Maxine Elliott Theatre.

The programme given by Robert Maitland, baritone, at Aeolian Hall on the afternoon of Jan. 26 contained three songs by Granville Bantock.

Germaine Schnitzer gave her New York recital in Aeolian Hall Saturday evening, Jan. 15. The programme captioned "A Piano Recital of the Romantics," and included numbers by Schubert, Schumann and Mendelssohn.

Marie Haynes closed a three years' engagement with William Hodges in Brooklyn on Jan. 15, owing to the termination of "The Road to Happiness" tour.

Albert Lando, well-known stage director, and Mrs. Lando (Henrietta Bagley), closed in Wilkesbarre, Pa., Dec. 25, and left immediately for the South to spend the Winter at their bungalow on the Island of Passagritte, Florida.

Donald MacDonald has been engaged for "The Masked Model" which will open in Washington on Jan. 24.

Bernard Gorey has been added to the cast of "Katinka."

Charles R. Hanford has been engaged for an important part in the revival of "Macbeth" which James K. Hackett and Viola Allen will make.

A new musical number by Jerome Kern, entitled "Alone at Last," has been incorporated into the libretto of "Very Good, Eddie," at the Princess Theater.

Raymond Hubbell has been commissioned by Joseph Brooks to write the overture and incidental music for "The Heart of the Heather" in which George Macfarlane will appear.

Carl Gantvoort has been engaged by Henry W. Savage for an important role in "Pom Pom."

May Blucher has replaced Barbara Schaffer in "Alone at Last."

Ruth Parry will play a juvenile comedy role in the coming A. H. Woods's production, "Broadway and Buttermilk," which is now in rehearsal.

Zoe Cheshire, the harpist, who was recently confined to her home with a poisoned arm, is quite recovered and is touring with "The Melody of Youth" company.

Harmon Cheshire, who plays Weinhold in "The Weavers" at the Garden Theater, gave a number of solo dramatic pantomimic dances at the Neighborhood Playhouse on Sunday evening, Jan. 16.

Lawrence D'Orsay has been engaged for the new Winter Garden show, "Robinson Crusoe, Jr."

Chamberlain Brown has placed Franklin Ardell under contract.

Leah Winslow's new play, "The Tidal Wave," will be given its first performance in Lynn, Mass.

Zoe Barnett has joined the No. 1 "Nobody Home" company as leading woman.

OUR HAVANA LETTER

Two New Theaters Within Six Months—
American Artists—Spanish Opera and Movies

HAVANA, CUBA, Dec. 26 (Special).—With the inauguration of the Teatro Campesino, Havana has the distinction of claiming two new theaters within a period of six months, of which she may well be proud. The other one, Teatro Nacional, opened its doors last April. Campesino is the old Teatro Alhambra rebuilt, and is owned by the Centro Asturiano, a Spanish association. The managers are Armento la Villa and Co., who sent Alejandro Rodriguez to Spain to carefully select a company for the occasion. The initial bill was the popular Spanish opera, "Marina," with the notable light soprano Senora Amparo Roldan in the title role; Garcia Romero as Jorge, Luis Moreno as Roque, and Paco Meana as Pasqual. Maestro Rafael Cabas is directing the orchestra. A season of Spanish opera, operetta and zarzuela is given, and a number of the late Madrid successes are heard.

Fausto, another new theater, located on the fashionable Prado, is now completed and is being operated by Valencuela and Co.

The International Company of Entertainers, composed entirely of American artists with the exception of two, were for about ten nights at the Nacional. It was an evenly balanced aggregation, and those who appeared were Mile. Rose, with her collection of cavalcades; Zarita, a sweet singer of harmonious songs; the musical trio, Anita, Dolly and Eva, Mermaid, the swimmer and diver, with three companions, the Modelo de Luz, possessors of statuesque the Argentines, Spanish dancers; Collins and Hart, fun producers, and "She?" with her quartet of colored dancers and singers. The subsequent attractions were photoplays of the Universal Film Co. of America, which were the only pictures exhibited at the house. Senor David Echemendia, formerly of the Pasqual, Echemendia, Misa Opera Co., leased the Nacional after the opera season finished, but has recently given up the management, offering as an excuse, ill health.

Possibly in anticipation of the expected strong competition from the Campesino Theater, Arguila and Santa Cruz, the active managers of the Marti, continue to materially strengthen their company. The first soprano now is Senora Maria Marco, an excellent Spanish artist, and her husband, Manuel Villa, is the first baritone. Other principal artists are the Mexican triple Senora Carmen Segarra, Carmen Ramirez, Soledad Alvarez, Rosa Blanch, Carmen Lopez, Manuel

Noriega, Jose Limon, Antonio Palacios, Arzonmena, Villarreal, Soto, Beristain, and the dancers Senoras Ochoa, Vivero, Terradas, and Pareda and Leon. Eduardo Arzonmena is the stage director, and the orchestra leaders are Moises Simons, Fernando Mendez Velasquez and Cav. Giuseppe Miceli. Numerous of the late Spanish novelties are being presented.

Senors and Artigas ran for a while the Parrot, and high class moving pictures were projected. Publiones Company was afterwards the bill.

Both theaters of the Polytechnic Empresa are at present dark, but an opera company for the larger one is spoken of.

At the Heredia, the Garrido, Sierra Blanco Comedy Co., is offering the usual run of Spanish works.

Moving pictures together with Angeles de Granada, who sings Spanish regional songs in a most effective manner, and the Spanish artists Los Rihartas and the dancer Estrella del Puerto, are the bill at the Actualidades. Don Enrique is managing now.

La Manigua o La Mujer Cubana, a photoplay by Cuban producers was given its premiere exhibition at the Parrot. It is founded on incidents occurring in the island during a previous revolution, and culminating in "Chabre Libre."

An American company was recently here making films.

The Zarzuela Company, formerly appearing at the Colon, has finished its labors, and pictures are now the rule.

The Italian Opera Company begins its "temporada" at the Nacional shortly after the New Year, and the Compania de Quinto Valverde presenting Spanish Zarzuela will soon be with us.

Recent greetings are acknowledged from Senora Rosalia Chelia Herrera, Cuba's dramatic soprano; Senorita Gloria Blagot y Alonso and Mark Itatenfass, from the United States; Senora Prudencia Griffel, the excellent Spanish actress, from Mexico; the charming little triple comica Luz Barrilano and Madurel from Madrid; Agustin Calvo, the Spanish basso profundo, from Barcelona; Paco Martinez, the popular artist from Guatemala, and the very clever and genial artist Luis Escrita, from San Salvador.

J. ELLIS NORRIS.

DOLLY SISTERS IN PLAY

A. H. Woods has engaged the Dolly Sisters to appear in a new three-act comedy by Lawrence Hsieing, entitled "The Stolen Honeycomb," which he will produce next month.



MARJORIE RAMBEAU.

New York letter in Cincinnati Enquirer, Dec. 26, 1915: "Among the younger school of actresses, the demand among leading managers is for Marjorie Rambeau's services. She is now appearing in 'Sadie Love,' whose success is chiefly due to her personality and acting ability. Half a dozen managers are doing all in their power to secure her signature to a contract. This state of affairs is peculiarly interesting, for the reason that Miss Rambeau, who in private life is the wife of Willard Mack, the actor and playwright, was for years floating on the outskirts of theatrical Broadway without getting a chance. After a long career in Western stock companies she appeared with Mack in vaudeville. Then Mack wrote 'Kick In' and other plays and had his wife appear with him in 'So Much For So Much,' in which she played the role of a poor persecuted girl who rises above temptation. The play failed, but she came out of it so triumphantly that her name and personality remained stamped on every mind. And from that first night her fortunes changed. She has since shown that she is as persuasive in comedy as she is charming in emotional art."

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New York's Critical Comment on

PEDRO DE CORDOBA

As PRINCE LUIGI in "SADIE LOVE"

"Sadie Love" is well played. Pedro de Cordoba was most convincing in his love scenes, and amusing.—Heywood Brown, New York Tribune, Nov. 30, 1915.

Of the men, the most diverting was Mr. de Cordoba, an accomplished artist, who succeeded in suggesting an Italian Prince, of a conventional kind, without actually burlesquing him or making him seem a monkey.—New York American, Nov. 30.

Mr. de Cordoba gave an admirable impersonation of the Italian nobleman.—New York Herald, Nov. 30.

Mr. de Cordoba shines with unexpected brilliance as a farceur, and now and then he is enormously amusing in "Sadie Love."—New York Times, Nov. 30.

Mr. de Cordoba, playing the nobleman with that very consistency of which we have spoken, gives an all but perfect performance as the titled groom.—Evening Mail, Nov. 30.

Mr. de Cordoba as the Italian Prince, did the best work of his career. His impersonation was the most plausible of any in the cast.—Evening Globe, Nov. 30.

Mr. De Cordoba was admirable as an Italian husband.—New York Sun, Nov. 30.

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NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, Editor Stock Department

The Ticker

In these days, when the motion picture's keen rivalry is being felt more and more by the spoken drama, and one by one the "features" are ousting the legitimate plays, it is with great satisfaction that one looks upon the sudden reappearance and rising of stock companies in the United States. A number of years ago, a permanent company flourished almost everywhere, but there came a lull which ended with the current season. In New York, it took no other person than our own clever Grace George to discover that the public wanted a change, something that by way of variety would keep their minds from lagging, keep them from being bored by nonsensical comedies and uninteresting dramas. In small towns outside of New York, where resident companies are prevalent in great numbers, a company usually meets with success, because the people becoming accustomed to the players acting, take an interest and liking to them and invariably give them support. A company needs only to have a few players who possess a certain quality, usually termed personality, and this they must possess in such a degree that it reaches out over the footlights and wins the audience as if by force. We need only to look back upon the careers of such famous players as Jane Cowl, Ann Murdock, Gertrude Dallas, Mary and Florence Nash, Alice Brady, Pedro De Cordoba, and others, to see that their infancy as actors was spent with some stock company. A stock company has been, and always will be, a school of learning for the coming generations of actors and actresses, and just what the results of its labor have been, need not be mentioned for one has only to look at the records. To play with a stock company means hard work for the actor; the constant study, constant rehearsing and constant playing all help to keep him in trim form, a thing essential to success.

GREATER NEW YORK STOCK

KEITH'S BRONX.—"The Confession," week Jan. 17, appealed strongly to the audience at the Bronx Theater. The play showed the B. F. Keith Players at their best as everyone was congenially cast and weak spots were lacking. The rain storm was admirably staged and added much to the effectiveness of the scene. Walter P. Richardson, as the Rev. Bartlett, played excellently and was repeatedly applauded. Albert Gebhardt, as the brother, is to be credited with a strong and thoughtful impersonation. As Mrs. Bartlett, Luella Morry showed a clear insight into the possibilities of the part which she shaded with excellent exactness. Frances McGrath had a thorough conception of Rose Creighton and displayed much artistry in her acting. Joseph Hyland developed the part of Joseph Dumont to its limits and Fred C. House and Russell Parker were seen in two excellent character studies. Walter Marshall played John Peabody with fine distinction; David Hewitt was an adequate Andrew Strong and William Seale pleased as Frank Gordon. A splendid piece of acting was done by Charles Ellwood and a virile impersonation of the attorney-at-law was Perrie Witham's share in the playing. Week 24, "Inside the Lines."

IDA C. MALCOMSON.

WADSWORTH.—In his play, "The Divorce Question," W. A. McQuire has taken a very important subject and handled it in such a manner as to make the vital side of divorce quite apparent. The Wadsworth Players gave a very capable presentation of the play for last week's attraction. Mr. Harry Hollingsworth, as the Reverend William Jerome, gave a most satisfactory performance. In fact, Mr. Hollingsworth is perfectly at home in almost any role, from a priest to the rough frontiersman. David Chase as Duple Doe, gave a remarkable performance, making the character all that the name implied. Miss Welba Lestina, as Mamie, was excellent in the small part. She went through some heavy work very effectively. Miss Edith Spencer is to be complimented for the wonderful way she carried through the part of Mrs. Roger Manners. Miss Spencer had a severe attack of tonsillitis, but despite this, she went through the piece in a most creditable manner. Richard Ozden, as Herbert Lockwood, gave an interesting portrayal of the part. Carroll Daly, as Mike Leibler, and later as the detective, was realistic and amusing. Other parts were capably handled by Dixie Compton as Catherine Spaldin, Baker Moore as Harold Kinkelbush, and Harry Hugenot as Patrick Skelly. The play, being a short one, the time was filled in with German war pictures, which no doubt was the reason for Treasurer Harrison using the S. R. O. sign throughout the week. For next week's attraction, Mr. Daly has selected "Along Came Ruth," and promises a surprise even greater than he did with "Little Miss Brown."

BROOKLYN.—"The Woman He Married," in four acts by Herbert Bashford, was well delivered by the Grand Opera House Players week of Jan. 17. The play was well attended every night, with excellent matinee audiences, who appreciated the fine work of

the company. Ethel May Jackson was a beautiful Mrs. Bashford, her acting being superb and her personage fascinating. Ethel May was a commendable Miss Harrison, and all credit centered was well deserved. The acting of Mr. W. J. Briggs was excellent and was one of the principal features of the performance. Miss Clara Muchin as Mrs. Bainbridge, Mr. William Elliott as Colonel Harding, and Charles Scholfield as Cecil Kennedy, did gratifying work, while William Everts also did well. Next week, "The Shepherd of the Hills."

ROBERT J. MUMFORD.

FISHER PLAYERS, ST. PAUL

ST. PAUL, MINN. (Special).—The Ernest Fisher Players bade adieu to blood and thunder Jan. 16-22, and revived H. A. Du Souchet's farce, "The Man from Mexico." Ernest Fisher extracted about all the humor there was in the leading role of Fitzhew, and Earl Lee greatly assisted matters with his funny performance of Schmidt. Pete Raymond also provided his share of fun as Cook. The ladies of the cast handled their roles in capable fashion. May Buckley was Mrs. Fitzhew; Agatha Brown, Sallie; Molly Fisher, Nettie Majors; and Alice De Lane, Miranda. "Seven Keys to Baldpate," Jan. 23-29. "Monte Cristo," Jan. 30-Feb. 5.

JOSEPH J. PRISTER.

POLL, WORCESTER, MASS.

WORCESTER, MASS.—(Special).—Frank Poll's comedy, "Believe Me, Lantippe," was presented in a very lively manner by the Poll Players at the Grand week Jan. 16-22. Rowden Hall was a devoted hit as George MacFarland. Mr. Hall's comedy methods were delightful. Sam Cleveland made a fascinating Dolly Kamman and scored another success. Frank Thomas appeared to excellent advantage as Simp Calloway and Jimmie Bliss, always good, did much with his role of Wrenn Higley. Chris Holland did well as E Horton Brown and Mary Hill appeared as the blonde Violet. Murray Barnard was good as Arthur Sole and the same can be said of Irving Lancaster's Buck Kamman. Florence Carrette played the character role of Martha, week, 17-22. "Along Came Ruth," with Anna Cleveland as Ruth. "Nuff said."

The executive staff for S. Z. Poll at the Grand Theater is as follows: William H. Delham, manager; W. F. Kilmurray, superintendent; Cecil Owen, stage director; Gus Tapley, assistant stage director; Tom Plaisted, scenic artist; John Hauser, stage manager; William Delahanty, master of properties; Rudolph Norton, electrician; William C. C. MacDuff, musical director.

FRANK H. ORDWAY.

BROWN OPERA HOUSE

BROWN OPERA HOUSE.—"Blissville," that magnificent story of human love in its complete genuine purity was the attraction at the Brown Opera House, week Jan. 17. Frances Starr's artistically simple interpretation of the innocent maiden in an American convent surpasses her every previous effort. Excellent support is given by Marie Wainwright, Harriet Otis Deilenbaugh, Jerome Patrick, Carl Suermann, Harry Holliday, Edward Donnelly, Ada C. Nevil, Millicent White, Sally Williams, Mildred Dean, Amy Fitzpatrick, Alice Avery, Dorothy Turner, Gertrude Wagner, Herbert Heywood, Robert Wynne, Hugo Schmiedes, Henry Stillman, and August Nelson. Margaret Angelin in "Beverly's Balance" to follow. On Monday night Wyoming Masonic Lodge 492, of Westchester, gave one of the largest theater parties of the season.

IDA C. MALCOMSON.

MOZART, ELMIRA

ELMIRA, N. Y. (Special).—Nothing finer in stock has ever been seen in Elmira than the Mozart Players' splendid production of "Under Cover" at the Mozart, Jan. 17-22. Large business. Director Harry E. McKee exerted himself to the utmost and his offering was complete in every detail. Victor Browne scored an emphatic hit as Stephen Denby, and carried the strong character along in approved fashion. Alice Clements was a winsome Ethel Cartwright, and won new laurels in the strong emotional scenes. Harold Salter pleased as Daniel Taylor. Emma Carrington was seen to particular advantage as Alice Harrington and charmed with her pleasing personality. Charles Dee did well as Monty Vaughn, Harry E. McKee made an adequate Michael Harrington, and Verne E. Sheridan was a sprightly Nora. The work of Arthur Griffin, Joseph Latham, Madeline Knapp, Gail Truitt, Alma Rutherford, and Cliff Hyde was also worthy of note. "Our New Minister," Jan. 24-29. "The Yellow Ticket," Jan. 31-Feb. 5.

J. MAXWELL BEERS.

BROWNELL-STORK, NEWARK

NEWARK, N. J. (Special).—The Brownell-Stork Stock company presented "The Common Law," Jan. 17-22, as Valerie West, Mabel Brownell gave a delightful performance. R. Leigh Denny played the role of the artist. Clifford Stork returned to the cast and kept the audiences in good humor as Sam. Joseph Sweeney was the villain. Margaret Dills as Kelly's mother, Enid Morel as Rita Davis, Walter Connolly as John Burleson, James Garey as the old janitor, were excellent. Next week, "All of a Sudden Peggy."

GEORGE S. APPLAGATE.

AUDITORIUM, BALTIMORE

BALTIMORE (Special).—Veller's "Within The Law" is destined to be a popular favorite with audiences for a long time to come. It possesses a drawing power considerably above the average run of plays used for stock. It is not unfair to several previous worthy productions to state that the Auditorium Players appeared to much greater advantage as a whole in this piece than in any other play they have essayed since they inaugurated their season Dec. 25. Miss Huff's Mary Turner was excellent. Fay Wallace scored her biggest success since the opening with the role of Aggie Lynch. Miss Wallace's work is always so unusually good; her personality is charming.

I. B. KARRIS.

MEEHAN PLAYERS, NEW BEDFORD

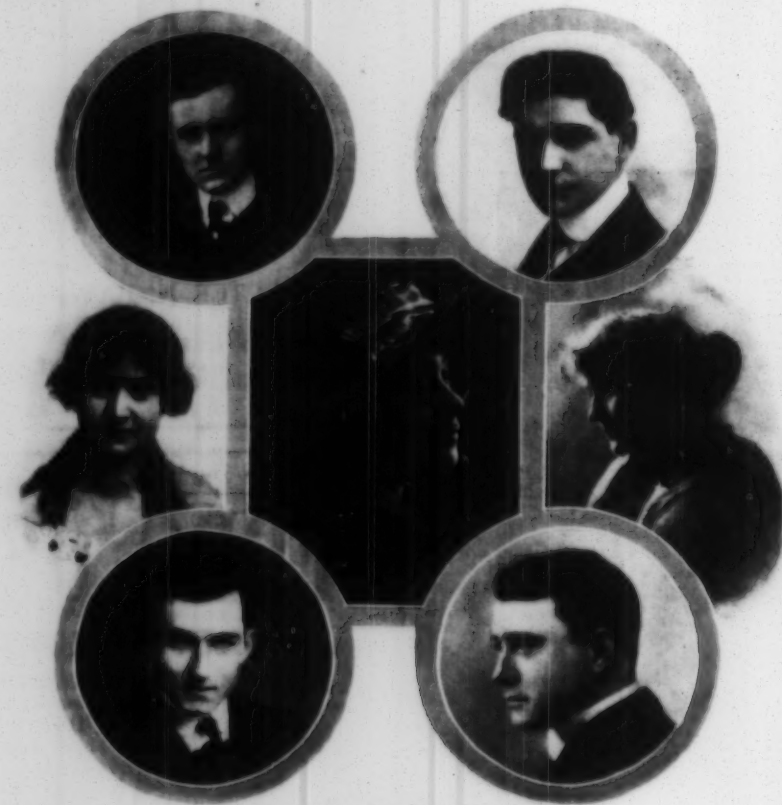
NEW BEDFORD, MASS.—(Special).—The Vien: The John Meehan Players presented as their opening attraction week Jan. 17-22, "Under Cover," and scored a great success. The company is headed by John Meehan, who is an actor (of much ability), of Stephen Denby. Mr. Meehan's conception of the part was perfect. Miss Florence Carpenter, the leading woman, scored a great personal hit; Henry Hicks was good as Daniel Taylor; Charles Richard, an actor of much dramatic ability, made good as Monty Vaughn. Earl Maim, John Taylor, Pearl Lytell, Edna Irwin, George Ralph, Maud Blair, Priscilla Knowles, and Bernard Steele completed the cast. After the third act many flowers were passed over the footlights. Mr. Meehan made a speech in which he said that he was going to give New Bedford the strongest stock in Southern New England. Large attendance. "The Yellow Ticket," 24-29.

W. F. GEE.

QUALITY CO., ROCHESTER

ROCHESTER, N. Y.—(Special).—The Broadway Quality Stock company, for their fourth week gave at the Baker, an adequate production of "A Fool There Was." Vampires and fools can always be depended on to draw crowds. Justina Wayne, the leading lady of the company, was absent from the cast, her place being taken for the week by Beatrice Parker, who gave a creditable performance of the Vampire. John Warner gave his usual commendable characterization of Robert Hilliard's old role. Mabelle Estelle had the small role of the wife. Others in the cast were Clarence H. Doty, Amy La Vigne, and Edwin Bailey. "The Lure" in rehearsal.

B. HENRY LEFFINGWELL.



SUCCESSFUL PEOPLE IN STOCK

Top, Left, Right: Selmer Jackson, Leading Man, Poll's Company, Scranton, Pa.; Dudley Ayres, Grand Opera House Company, Brooklyn. Center, Left, Right: Lucille Rogers, Utah's Youngest Star, Wilkes Stock, Salt Lake City; Hazel Miller, Scranton, Pa. Stock Company; Susette Jackson, Leading Woman, Broadway Theater, Springfield, Mass. Below, Left, Right: Stewart E. Wilson, Poll's Company, Scranton, Pa.; Robert Hyman, Leading Man, Princess Stock Company, Des Moines, Ia.

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LOGAN.

CROSS PLAYERS, NEW BRITAIN, CONN.

NEW BRITAIN, CONN.—(Special).—After the largest week but one in the history of the New Britain, Conn., stock company the Alfred Cross Players revived David Belasco's "The Charity Ball." Mr. Cross found in the Rev. John Van Buren, a part that his entire personality exactly fitted. Julie Herne was sweet as Ann Cruger. Ruth Byron was charming as the much wronged Phyllis Lee, and Elsie Southern, as Bess, was interesting. Estelle Morton and J. Irving White played a pair of comely elderly lovers in a way that created a great deal of amusement. Philip Sheffield was funny as the boy lover, while Ralph Collier made an excellent Dick Van Buren. Olive Brandt, who rumor has it, is in her first season, was wonderful as the blind mother Angel, and another surprise was a little fellow only five years of age, named Eddie Lanison, who, as the wail Cain, met with roars of laughter at every performance. Week of Jan. 24, Hall Caine's "The Christian." Miss Herne to play Glory Quayle and Mr. Cross John Storm.

James Kyle MacCurdy has resigned his lease on the Gotham Theater, Brooklyn, which becomes a "movie" house. The MacCurdy Players have received flattering offers from stock managers in other cities, but no decision has been made.

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Hartford people were glad to note the successful appearance of Phil Dunning in "Ruggles of Red Gap" in New York. While here Mr. Dunning was stage manager and a member of the Poli company. He married Edna Hibbard, who was ingenue here in 1914.

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PITTSBURGH, PA.—(Special).—The twentieth anniversary of the Harry Davis Stock company was celebrated at the Grand, Jan. 17-22, with the Davis Players in a revival of "Kitty MacKay." The title role was excellently done by Alice Fleming, and Faith Avery (who has just returned as ingenue of the company after quite an absence) was happily cast as Mag Duncan. Edward Everett Horton made an admirable David Graham, and Ann Warrington, Teris Loring, Graham Velsey, Ernest Cosart, Lillian Kellar, William Gibson, Florence Flinn, and Earl Mitchell gave good support. "Inside the Lines" is the offering Jan. 24-29.

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Leading Woman

KEITH'S BRONX THEATRE

NEW YORK CITY

HARRY HOLLINGSWORTH

LEADING MAN

WADSWORTH THEATRE

NEW YORK CITY

EDITH SPENCER

WADSWORTH THEATRE

NEW YORK CITY

"funny little fellow"

CLIFF HYDE



Mount Players

Elmira, N. Y.

ROBERT P. GLECKLER

POLI THEATRE—HARTFORD, CONN.

JUVENILE

LIGHT COMEDIAN

STEWART E. WILSON

WEEK JAN. 24th-29th

"PLINY BANGS" in "ALONG CAME RUTH"

POLI SCRANTON PLAYERS

JACK ROSELEIGH

LEADING MAN

This Week
"SIBERIA"

B. F. KEITH'S PLAYERS
HUDSON THEATRE
Union Hill, N. J.



NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, Editor Stock Department

The TICKER

In these days, when the motion picture's keen rivalry is being felt more and more by the spoken drama, and one by one the "features" are outdoing the legitimate plays, it is with great satisfaction that one looks upon the sudden reappearance and rising of stock companies in the United States. A number of years ago, a permanent company flourished almost everywhere, but there came a lull which ended with the current season. In New York, it took no other person than our own clever Grace George to discover that the public wanted a change, something that by way of variety would keep their minds from lagging, keep them from being bored by nonsensical comedies and uninteresting dramas. In small towns outside of New York, where resident companies are prevalent in great numbers, a company usually meets with success, because the people becoming accustomed to the players acting, take an interest and liking to them and invariably give them support. A company needs only to have a few players who possess a certain quality, usually termed personality, and this they must possess in such a degree that it reaches out over the footlights and wins the audience as if by force. We need only to look back upon the careers of such famous players as Jane Cowl, Ann Murdock, Gertrude Dallas, Mary and Florence Nash, Alice Brady, Pedro De Cordoba, and others, to see that their infancy as actors was spent with some stock company. A stock company has been, and always will be, a school of learning for the coming generations of actors and actresses, and just what the results of its labor have been, need not be mentioned for one has only to look at the records. To play with a stock company means hard work for the actor; the constant study, constant rehearsing and constant playing all help to keep him in trim form, a thing essential to success.

GREATER NEW YORK STOCK

KEITH'S BRONX.—"The Confession," week Jan. 17, appealed strongly to the audience at the Bronx Theater. The play showed the B. F. Keith Players at their best as everyone was congenially cast and weak spots were lacking. The rain storm was admirably staged and added much to the effectiveness of the scene. Walter B. Richardson, as the Rev. Bartlett, played excellently and was repeatedly applauded. Albert Gebhardt, as the brother, is to be credited with a strong and thoughtful impersonation. As Mrs. Bartlett, Luella Morry showed a clear insight into the possibilities of the part which she shaded with excellent exactness. Frances McGrath had a thorough conception of Rose Creighton and displayed much artistry in her acting. Joseph Hyland developed the part of Joseph Dumont to its limits and Fred C. House and Russell Parker were seen in two excellent character studies. Walter Marshall played John Peabody with fine distinction. David Hewitt was an adequate Andrew Strong and William Seale pleased as Frank Gordon. A splendid piece of acting was done by Charles Eliwood and a virile impersonation of the attorney-at-law was Ferric Witham's share in the playing. Week 24, "Inside the Lines."

IDA C. MALCOMSON.

WADSWORTH.—In his play, "The Divorce Question," W. A. McQuire has taken a very important subject and handled it in such a manner as to make the vital side of divorce quite apparent. The Wadsworth Players gave a very capable presentation of the play for last week's attraction. Mr. Harry Hollingsworth, as the Reverend William Jerome, gave a most satisfactory performance. In fact, Mr. Hollingsworth is perfectly at home in almost any role, from a priest to the rough frontiersman. David Chase as Dope Doc, gave a remarkable performance, making the character all that the name implied. Miss Welba Lestina, as Mamie, was excellent in the small part. She went through some heavy work very effectively. Miss Edith Spencer is to be complimented for the wonderful way she carried through the part of Mrs. Roger Manners. Miss Spencer had a severe attack of tonsillitis, but despite this, she went through the piece in a most creditable manner. Richard Ogden, as Herbert Lockwood, gave an interesting portrayal of the part. Carroll Daly, as Mike Leibler, and later as the detective, was realistic and amusing. Other parts were capably handled by Dixie Compton as Catherine Spaldin, Baker Moore as Harold Kinkelbush, and Harry Hugenot as Patrick Skelly. The play, being a short one, the time was filled in with German war pictures, which no doubt was the reason for Treasurer Harrison using the S. R. O. sign throughout the week. For next week's attraction, Mr. Daly has selected "Along Came Ruth," and promises a surprise even greater than he did with "Little Miss Brown."

F. H. ROHRS.

BROOKLYN.—"The Woman He Married," in four acts by Herbert Bashford, was well delivered by the Grand Opera House Players week of Jan. 17. The play was well attended every night, with excellent matinee audiences, who appreciated the fine work of

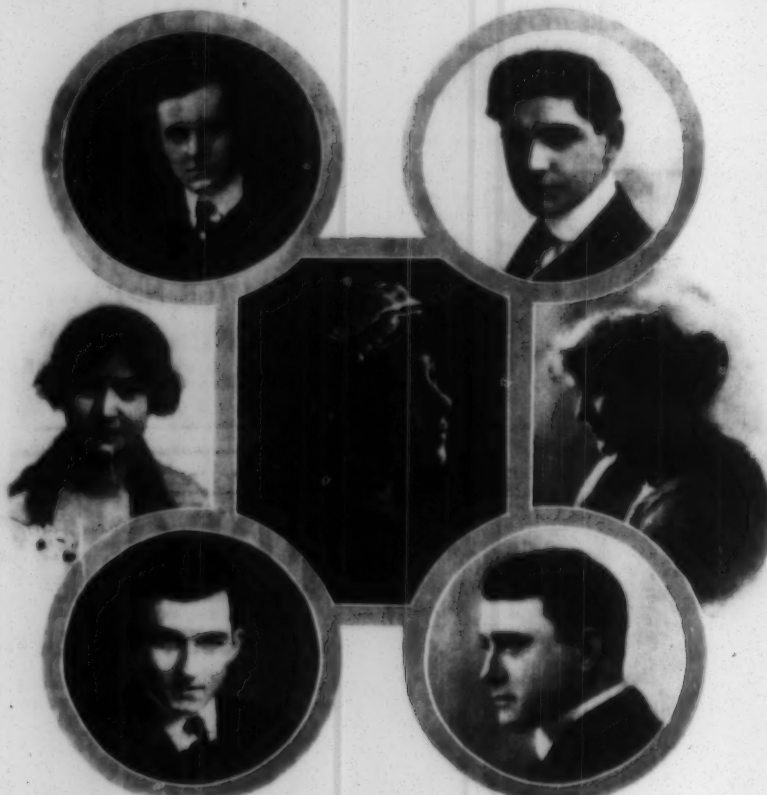
the company. Enid May Jackson was a beautiful Mrs. Harding, her acting being superb and her personnel fascinating. Dudley Ayres was a commendable Jules Marston, and all credit rendered was well deserved. The acting of Mr. M. J. Briggs was excellent and was one of the principal features of the performance. Miss Clara Macklin as Mrs. Bainbridge, Mr. William Elliott as Colonel Harding, and Charles Schofield as Cecil Armsby, did gratifying work, while William Everts also did well. Next week, "The Shepherd of the Hills."

ROBERT J. MEHLINGER.

FISHER PLAYERS, ST. PAUL

ST. PAUL, MINN. (Special).—The Ernest Fisher Players bade adieu to blood and thunder Jan. 16-22, and revived H. A. Du Souchet's farce, "The Man from Mexico." Ernest Fisher extracted about all the humor there was in the leading role of Fitzhew, and Earl Lee greatly assisted matters with his funny performance of Schmidt. Pete Raymond also provided his share of fun as Cook. The ladies of the cast handled their roles in capable fashion. May Buckley was Mrs. Fitzhew; Agatha Brown, Sallie; Molly Fisher, Nettie Majors; and Alice De Lane, Miranda. "Seven Keys to Baldpate," Jan. 23-29, "Monte Cristo," Jan. 30-Feb. 5.

JOSEPH J. PFISTER.



SUCCESSFUL PEOPLE IN STOCK.

Top, Left, Right: Selmer Jackson, Leading Man, Poli's Company, Scranton, Pa.; Dudley Ayres, Grand Opera House Company, Brooklyn. Center, Left, Right: Lucille Rogers, Utah's Youngest Star, Wilkes Stock, Salt Lake City; Hazel Miller, Scranton, Pa., Stock Company; Susette Jackson, Leading Woman, Broadway Theater, Springfield, Mass. Below, Left, Right: Stewart E. Wilson, Poli's Company, Scranton, Pa.; Robert Hyman, Leading Man, Princess Stock Company, Des Moines, Ia.

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LOGAN.

POLI, WORCESTER, MASS.

WORCESTER, MASS.—(Special).—Frederick Ballard's comedy, "Believe Me, Nantippe," was presented in a very lively manner by the Poli Players at the Grand, week Jan. 10-15. Rowden Hall was a decided hit as George McFarland. Mr. Hall's comedy methods were delightful. Anna Cleveland made a fascinating Dolly Kamman and scored another success. Frank Thomas appeared to excellent advantage as Simp Cailoway and Jimmie Bliss, always good, did much with his role of Wrenn Rigley. Orris Holland did well as Thorton Brown and Mary Hill appeared as the blonde Violet. Murray Barnard was good as Arthur Sole and the same can be said of Irving Lancaster's Buck Kamman. Florence Carrette played the character role of Martha, week, 17-22, "Along Came Ruth," with Anna Cleveland as Ruth. "Nuff said."

The executive staff for S. Z. Poli at the Grand Theater is as follows: William H. Deham, manager; W. F. Kilmurray, superintendent; Cecil Owen, stage director; Gus Tapley, assistant stage director; Tom Plaisted, scenic artist; John Hauser, stage manager; William Delahanty, master of properties; Rudolph Norton, electrician; William C. C. MacDuff, musical director.

FRANK H. ORDWAY.

BRONX OPERA HOUSE

BRONX OPERA HOUSE.—"Marie Odite," that magnificent story of human love in its complete genuine purity was the attraction at the Bronx Opera House, week Jan. 17. Frances Starr's artistically simple interpretation of the innocent novice in an Alsatian convent surpasses her every previous effort. Excellent support is given by Marie Wainwright, Harriet Otis Bellenbaugh, Jerome Patrick, Carl Sagermann, Harry Holliday, Edward Donnelly, Ada C. Nevil, Millicent White, Sally Williams, Mildred Dean, Amy Fitzpatrick, Alice Avery, Dorothy Turner, Gertrude Wagner, Herbert Heywood, Robert Wynne, Hugo Schmides, Henry Stillman, and August Nelson. Margaret Anglin in "Beverly's Balance" to follow. On Monday night Wyoming Masonic Lodge 492, of Westchester, gave one of the largest theater parties of the season. IDA C. MALCOMSON.

MOZART, ELMIRA

ELMIRA, N. Y. (Special).—Nothing finer in stock has ever been seen in Elmira than the Mozart Players' splendid production of "Under Cover" at the Mozart, Jan. 17-22. Large business. Director Harry E. McKee exerted himself to the utmost and his offering was complete in every detail. Victor Browne scored an emphatic hit as Stephen Denby, and carried the strong character along in approved fashion. Alice Clements was a winsome Ethel Cartwright, and won new laurels in the strong emotional scenes. Harold Salter pleased as Daniel Taylor. Emma Carrington was seen to particular advantage as Alice Harrington and charmed with her pleasing personality. Charles Dey did well as Monty Vaughn. Harry E. McKee made an adequate Michael Harrington, and Verne E. Sheridan was a sprightly Nora. The work of Arthur Griffin, Joseph Latham, Madeline Knapp, Gail Truitt, Alma Rutherford, and Cliff Hyde was also worthy of note. "Our New Minister," Jan. 24-29, "The Yellow Ticket," Jan. 31-Feb. 5.

J. MAXWELL BEERS.

BROWNELL-STORK, NEWARK

NEWARK, N. J. (Special).—The Brownell-Stork Stock company presented "The Common Law," Jan. 17-22, as Valerie West. Mabel Brownell gave a delightful performance. R. Leigh Denny played the role of the artist. Clifford Stork returned to the cast and kept the audiences in good humor as Sam. Joseph Sweeney was the villain. Margaret Dills as Kelly's mother, Enid Morel as Rita Davis, Walter Connolly as John Burleson, James Garey as the old janitor, were excellent. Next week, "All of a Sudden Peggy."

GEORGE S. APPELGATE.

AUDITORIUM, BALTIMORE

BALTIMORE (Special).—Vellier's "Within The Law" is destined to be a popular favorite with audiences for a long time to come. It possesses a drawing power considerably above the average run of plays used for stock. It is not unfair to several previous worthy productions to state that the Auditorium Players appeared to much greater advantage as a whole in this piece than in any other play they have essayed since they inaugurated their season Dec. 25. Miss Huff's Mary Turner was excellent. Fay Wallace scored her biggest success since the opening with the role of Aggie Lynch. Miss Wallace's work is always so unusually good; her personality is charming.

I. B. KREIS.

MEEHAN PLAYERS, NEW BEDFORD

NEW BEDFORD, MASS.—(Special).—The Vlen: The John Meehan Players presented as their opening attraction week Jan. 17-22, "Under Cover," and scored a great success. The company is headed by John Meehan, who is an actor (of much ability), of Stephen Denby. Mr. Meehan's conception of the part was perfect. Miss Florence Carpenter, the leading woman, scored a great personal hit; Henry Hicks was good as Daniel Taylor; Charles Richard, an actor of much dramatic ability, made good as Monty Vaughn. Earl Maim, John Taylor, Pearl Lytell, Etina Irwin, George Ralph, Maud Blair, Priscilla Knowles, and Bernard Steele completed the cast. After the third act many flowers were passed over the footlights. Mr. Meehan made a speech in which he said that he was going to give New Bedford the strongest stock in Southern New England. Large attendance. "The Yellow Ticket," 24-29.

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Mozart Players

Elmira, N. Y.



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WEEK JAN. 24th-29th

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Joseph Lertora Harry First
Adele Blood

ARTISTS PLACED BY MR. BROWN

Florence Reed	Robert Edeson
Richard Carle	H. B. Warner
Helen Ware	Howard Estabrook
Beth Franklyn	Alice Fleming
Donald MacDonald	Eugene O'Brien
Texas Guinan	Tyler Brooke
Katherine Kaelred	Helen Raymond
Alan Rees	Lenore Ulrich
Ruth Shepley	Vera Michelena
Ivy Troutman	Hal Forde
Hamilton Revelle	Eleanor Gordon
Edwin Nicander	Eugene Revere
Frank Doane	Vera Finlay
Emma Lowry	Ada Lewis
Alice Dovey	Ramsey Wallace

NEW PLAYS OF THE WEEK

"Oklahoma," Stamford, Conn.; "In Cold Type," Albany; "The Girl Without a Chance," Buffalo; "Land of Nod," Syracuse, in February

A new farce, "Officer, Call a Cop," is to be produced by the Bainbridge Players at the Shubert Theater, Minneapolis, next month. Charles Sumner and Harry Segall are the authors. It was the Bainbridge Players who originally produced Charles Sumner's drama, "The Natural Law."

Charles Frohman and David Belasco presented at the Stamford, Conn., Theater, Jan. 20, for the first time on any stage a drama by George Scarborough, entitled "Oklahoma." The cast follows: William Courtleigh, John Milner, Lowell Sherman, Edward Snader, Curtis Cooksey, H. G. Carleton, George West, Lenore Ulrich, Ethel Benton, and Isabel O'Madigan. Mr. Belasco witnessed the premiere.

"Oklahoma" is written in a prologue and three acts, with the scenes laid in an Indian reservation close by a United States Army post. The story concerns a love affair between Dawn, the daughter of the Chief of the Comanches, and a young lieutenant, who turns out to be a cad and is completely vanquished by an Indian agent who all along has secretly been in love with the beautiful Indian maiden. The principal roles were played by John Milner, as the Indian agent; Lenore Ulrich, as Dawn; Lowell Sherman, as the lieutenant; William Courtleigh, as an Indian chief, the father of Dawn; and by Edward L. Snader, Curtis Cooksey, H. G. Carleton, George West, Isabel O'Madigan, Ethel Benton, and others forming a typical Frohman-Belasco cast of unusual excellence.

"Oklahoma" will be seen in the Shubert Theater in New Haven next, and the next week it goes to the Hollis Street in Boston before being seen in New York at one of the leading Broadway theaters.

ROY H. WISDOM.

ALBANY, N. Y. (Special).—"In Cold Type," a new play by the new author, Thomas T. Hoynes, a Chicago newspaperman, had its premiere performance at Harmanus Bleeker Hall Jan. 14-15 before large and critical audiences. It proved to be a stirring newspaper drama in-

terestingly told and replete with thrilling climaxes. Mr. Hoynes has written a play which differs from the usual newspaper play in many respects, and this new author has achieved a distinct success through his efforts. The plot concerns Jerome B. Masters, who is supposed to be running a typical "yellow journal" in which he unscrupulously makes a sensation out of whole cloth. There is a Judge Edward Wright, whose son-in-law has been shot, and Masters proceeds to create a great mystery about it, in which the characters of the Judge's family are besmirched. The Judge takes it so to heart that he dies, and then in the end the editor finds that the Judge's supposed daughter, who has suffered most of all because of the sensational stories that were printed, is the legitimate child of the editor, Masters himself, and his remorse becomes pitiful.

The cast has been carefully selected and gave a most finished performance. Miss Jane Marbury as the daughter was seen to splendid advantage, and made a strong impression. William Riley Hatch as the editor scored a deserved hit; others doing notably good work in the well-balanced cast were Eugene Powers, Frank Wupperman, Will J. Chatterton, Charles Hallock, and Miss Adeline Wesley.

"In Cold Type" was the first play promoted by the Drama Society under their idea of supporting new plays by new authors that have the endorsement of well-known theatrical and literary people.

GEO. W. HERRICK.

BUFFALO, N. Y. (Special).—"The Girl Without a Chance," got its first presentation at the Majestic, Jan. 17-22, and in the way of thrills pleased. The cast was headed by Fred Gorton, Pathé McKinley, Fred Hubbard, Earl Rose, Walter Wilson, Helen Aubrey and Francis Sayles.

J. W. BARKER.

SYRACUSE, N. Y. (Special).—"The Land of Nod," a spectacular phantasma in prologue, epilogue, and three acts, will be given at the Empire Theater Feb. 22-26 by the Harmony Circle. The production is being staged and directed by Mr. Frederic George, who is the author of the book and lyrics. The cast and characters will comprise about 500 of the younger society set of Syracuse. Mr. George plans to take the piece to other cities, to be given in connection with charity.

FREDERICK E. NORTON.

CHICAGO

Cold Wave Causes a Freeze Out in Box-Office Receipts—The Week's Bills

CHICAGO, Jan. 28 (Special).—Illinois: Ziegfeld's Follies finishes its stay in Chicago this week after a remarkably successful engagement. "Chin Chin" will be the next attraction. Garrick, "Expensive" gave an extra morning matinee at 10:30 to-day, and the reason advanced was "owing to the great demand for seats." Morning matinees are announced for Feb. 12-22.

Blackstone: William Gillette is offering "Secret Service" for a fortnight, after two weeks of "Sherlock Holmes."

Powers: David Warfield in "Van Der Dicken" opened this week, following "The Song of Songs," which did not do very well. The company returned to New York. Irene Fenwick will have a new play before the season is over, and Thomas Wise will go into vaudeville with the restaurant scene from "The Song of Songs."

Chicago: "Two Is Company" opened Sunday, following an engagement of "Within the Loop," which was far from successful.

Cohan's Grand: "Young America" is doing a splendid business.

Cort: Taylor Holmes in "His Majesty Bunker Bean" continues to good business. Olympic: "Twin Beds" is in its last week. "Potash and Perlmutter" returns to that house next Sunday for a fortnight stay. It will be a different company from the one which had the long run at that house.

Princess: "A Pair of Stockings" with a cast headed by Sam Southern, is playing to appreciative audiences at the Princess, though not always of capacity size.

Colonial: "The Birth of a Nation" is in its last week, but other Feature Films will follow it. Victoria: "A Pair of Sixes" is the current attraction.

National: "Me, Him and I" holds forth this week. Imperial: "Mutt and Jeff" is the present attraction.

Crown: "The Convict's Daughter" is this week's bill.

The cold weather cut in considerably on the receipts at the outlying houses. On one night recently "The Dummy" had less than \$90 at the National for the matinee and about \$125 at night. The Crown had "Me, Him and I" to something like \$60 at the matinee and \$160 at night. "The Law of the Land" drew \$66 at the matinee at the Victoria and \$70 at night, and "Bringing up Father" only got \$57 at the matinee and less than \$150 at night at the Imperial.

"Officer, Call a Cop," a new farce by Charles Sumner, a Chicagoan, and Harry Segall, will be produced by the Bainbridge Players at Minneapolis, Minn., in February.

E. E. MERRITT.

BROOKLYN, N. Y.

Miss Margaret Anglin scored a decided "hit" at the Montauk week Jan. 17. Her cleverness and humor won great favor with the audiences, and further, she was supported by an excellent company. The cast included Alfred Lane, Saxone Moreland, Donald Cameron, and other prominent actors and actresses. Business is up to a high standard. "The Outcast," Charles Frohman, Klaw and Erlanger's greatest success, follows.

"Germany on the Firing Line" was the offering at the Majestic, produced under the auspices of the New York Globe. The horrors and strategy of war were vividly described and the film was received with great interest. Joe Weber presents "The Only Girl," with the original New York Lyric Theater cast, week Jan. 24.

Marie Doro featured at the Triangle in "The Wood Nymph." Others who appeared prominently are Willard Mack and Enid Markey in "The Conqueror," and Weber and Fields in "The Worst of Friends."

The Triangle Films are a feature at the Halsey, together with good bills. The regular weekly dancing contest furnishes great amusement.

ELIZABETH, N. J.

ELIZABETH, N. J. (Special).—"Hello People," a new musical comedy, was rehearsed at the Gordon Hippodrome Jan. 24, and the opening performance will probably take place there. After intermittent periods of darkness the Hippodrome, which is now controlled by the F. F. Proctor interests, has resumed activity lately. Field's minstrels Feb. 5, matinee and night. "Birth of a Nation" to big business Jan. 20-25. This was a return engagement, with an advance sale of \$1,000 and receipts for the November exhibitions of \$6,200.

A new policy of big-time vaudeville has been inaugurated at the East Jersey Street house. Edward M. Hart, the new Proctor manager in Elizabeth, has charge of the three local houses and has started a prosperous revival since his advent here. He was formerly at Harmanus Bleeker Hall, Albany.

E. M. SCANTLAN.

Geraldine O'Brien, who was seen in "The Devil's Garden," has bought a bungalow at Bronxville.



FLORENCE AUER.

Florence Auer is appearing this season with George Arliss in "Paganini." She plays the part of a revengeful Italian girl, who is a former sweetheart of the famous virtuoso, and her performance is spoken of highly by the out-of-town press. Last year Miss Auer was seen in support of Robert B. Mantell at the Forty-fourth Street Theater, playing Lady Macbeth, Constance in "King John," and other leading roles. Miss Auer is also the author of Mabel Taliaferro's next starring vehicle for the screen.

THE FIRST NIGHTER

"ERSTWHILE SUSAN"

Comedy in Three Acts by Marian de Forest. Founded on Helen R. Martin's Novel, "Barnabette." Presented by Corey-Williams-Ritter, Inc., with Mrs. Fiske by Arrangement with Harrison Grey Fiske, at the Gaiety Theater, Jan. 18.

Barnaby Dreary John Cope
Jacob Dreary Robert Stowe Gill
Emanuel Dreary Owen Meech
Abel Buchter, the hotel keeper's son, ... John Daly Murphy
David Jordan, lawyer from Reading, ... Edward Robins
Robert Marsh, Governor of Pennsylvania, ... Hugh Chivers
Absalom Puntz, attorney and undertaker, ... Harry Cowley
Juliet Miller Madeline Delmar
Barnabette Dreary Wylda Millison
Samah Schwenkfelders, fiancée of Jacob, ... Anne Faystone
Mrs. Winthrop Julia Chippendale
Alice Meredith Samuel Aldenfelder
Helen Meredith Men: Henry B. Fogler
Joseph Yoder Maude Longnecker
Em. Wackernagel Marie Sasée
Abraham Wackernagel
Jennie Gets
Mrs. Fiske's latest characterization promises to carry a play of intrinsically limited possibilities to a triumphal conclusion greater than any success she has had in many years, from a strictly popular point of view. Erstwhile Susan had not been on the stage ten minutes before one fairly sensed the ardent response of the audience, and when the climax was reached where she wrests the horsewhip out of the hands of Barnaby Dreary as he is about to lay it on his shrinking daughter, Barnabette, and the curtain falls on her explosive anathema, with a substantial "damn," the house was roused to the highest enthusiasm. It carried the victorious "punch" so dear to the convention-loving New York first-nighter.

The scene of the play is the living room in the home of Barnaby Dreary at Reinhardt Station, in the old Dutch region of Pennsylvania, at the present time, and the play is a dramatization of Helen R. Martin's novel, "Barnabette," by Marian de Forest. Its bucolic characters and atmosphere are not materially different from those of other rural dramas and comedies dealing with New England and Down South conditions: the same type of old skinflints, bigots and bores. Nor is it a play of action and movement with tense moments or overpowering pathos. A similar theme was exploited some years ago in "The Shulamite," with the scene laid among the Boers, that of women ruled by word of command enforced with the whip. It is none of these that exercise any strong sympathy, but the unique character of Juliet Miller, "an elocutionist from Iowa," a bizarre conception made vivid by Mrs. Fiske's penetrating sense of satire and humor, and pendered rational in spite of its inherent irrational nature by her comprehensive grasp of its quaint facets. We can't conceive how Juliet comes, in answer to a matrimonial advertisement, to marry this portentous caricature of a Pennsylvania Dutchman, Barnaby Dreary, just from a maternal impulse to befriend that poor domestic drudge, Barnabette; but Mrs. Fiske so glosses over apparent paradoxes and obvious self-contradictions by her skill of characterization that Juliet Miller at once takes her place among her most distinct, as well as one of her most enjoyable, portraits. This gaudy vision in the scrap remnants of her theatrical wardrobe in the midst of this knife-swallowing and semi-barbarous yet bigoted Mennonite family, in which the only pearl is the frail and overburdened Barnabette, in the end constitutes one of those fascinating creations that none other on our stage, or on the English stage, but Mrs. Fiske, can make plausible by the subtle logic of convincing art.

Aside from the old tinsmith, Barnaby Dreary, whose other name is skinflint, portrayed in his usual finished manner by Mr. Cope, and aside from the appealing personality of Barnabette, most sympathetically portrayed by Madeline Delmar, the play has a vital character in Barnaby's son, Jacob, the village stage driver, who, after Juliet has wrested the power of paternal despotism from the hands of Barnaby, and the vile old bully has gone to his last account, digs up Juliet's romantic past at Cedarville, Ia., to estop her from inheriting his father's money. This character is played with exceptional ability, worthy to rank with Mr. Cope's broadly drawn outlines of Barnaby by Robert Stowe Gill. Here Juliet is revealed as Erstwhile Susan Miller, who eloped from Cedarville with a local druggist. In one of the most amusing scenes of the comedy, Juliet turns the tables by relating how the druggist diverted his affection to the ingenue or prima donna of her rural play company, and in order to cover up her own discomfiture, she proceeded on the planned honeymoon tour all by herself without enlightening the dear public how the philandering druggist had sidetracked her.

Mr. Daly was quaintly amusing as Abel, the hotel keeper's son, who wants to "set up" with Barnabette, who, however, loves the fine young lawyer from Reading, David Jordan, and gets him in the end after Juliet has bestowed the transmuting magic of her dress reform genius upon the little victim and made a new girl of her mentally. The part is well played by Edward Robins. Owen Meech is fantastic as Jacob's younger brother and Wylda Millison presents a true-to-life image of a blushing country bride of the Pennsylvania Hinterland. The play is well rehearsed and well staged, the one scene being highly attractive.

the Pennsylvania Hinterland. The play is well rehearsed and well staged, the one scene being highly attractive.

DIAGHILEFF BALLET Russe

By Special Arrangement with the Metropolitan Opera Company, The Metropolitan Ballet Company, Inc., Presents for the First Time in America, Serge De Diaghileff Ballet Russe. At the Century Theater, Jan. 17.

Having blazed a brilliant path across the dramatic horizons of European capitals, the Diaghileff Ballet Russe has undertaken to add America to its cluster of conquests. The organization opened its New York season last Monday night at the Century Theater and, though lacking its most lustrous personalities, Nijinski and Karsavina, it promises to dim the glory, temporarily of every other form of dance-drama ever presented here in dancing, in the imaginative scope of its music and decoration, as well as in the more typical theatrical element of pantomime.

During the progress of these aesthetic dramas a story is unfolded, but it is easily forgotten. It serves a purpose merely as a background for a continuous shifting pattern of moving figures, and through it all is the accompaniment of insinuating and sympathetic music. The opening programme included two dance-dramas, "L'Oiseau de Feu" and the widely-famed "Scheherazade." The former, while presenting many good moments for finely interpretative dancing by Mile. Xenia Macleazova as a flaming bird with an enchanting power, did not possess the compactness, the decorative charm, the rich assortment of lines and movements of the Arabian Nights tale.

To richly exotic music the human figures and colors and lines of the "Scheherazade" danced together in an intoxicating ecstasy of sensuousness, expressing vividly their tragic story of lust and revenge in an Oriental harem. The Bakst decorations were in keeping with the mood of the drama and the music. Nowhere was white, the symbol of innocence and purity, evident: nothing but sensuous reds, greens, oranges, blues—colors which aid the sensual appeal.

Girls in orange trousers, pillows, staccato notes on a French horn, orange-hooded eunuchs, girls in blue and green trousers, crashing of cymbals, black whisks, girls running, girls dancing, girls reclining, red mattresses, black hair falling below the waist, negroes, dozens of thin, smiling, dancing negroes, gold-rimmed spectacles on a fat eunuch, curved swords, swaying arms, bowls of fruit, fountain spouting water four feet high, purple doors, spears, hips, one amorous negro called "The Favorite" dancing his mad head off to please a sensual princess, fans, flying feet, embraces.

A pleasing diversification of the programme was the "Soleil de Nuit," a group of Russian dances arranged by Leonie Massine. M. Massine was sprightly and imaginative in the title role. Mile. Xenia Macleazova was indeed an enchanting princess in a dance of that name. She is beautiful of face and figure and dances with a verve and skill remarkable.

ACADEMY MATINEE

Second Performance of Season, 1915-16, by the American Academy of Dramatic Arts and Empire Theater Dramatic School. At the Lyceum Theater, Jan. 21.

"THE PROS AND CONS."
A Comedy, in One Act, by Gertrude Jennings.
Brenda Gesmonda Willanoir
Mrs. Christie Anna Laughney
Evangeline Violet Egan
Freddie Donald Call

A Comedy, in Four Acts, by George J. Hamlin.
By Arrangement with Samuel French.
Alec Walde Norval Keedwell
John Walde William Crowell
James Fritchard Philip Loeb
Leone Erfe Joseph Bell
Allan Ross Charles Stanton
Mrs. Walde Clementine Walter
Euphemia Walde May McNamara
Hannah Walde Doris Underwood
Jennie Elma Magnuson

"The Pros and Cons" was a triviality of youthful domesticity in England. Brenda and her husband, Freddie, have had a quarrel, which seems destined to separate them, but by the proper administration of coquetry on both sides, a peace which seems permanent is established. No opportunity was given the young players for more than casual performances.

"The Waldees," the piece de resistance of the afternoon, concerned a modern English family. While attending a revival meeting, one of the Walde girls, in a moment of intense enthusiasm, tosses her jewels into the contribution box. Alec, her brother, who had accompanied her to the meeting, takes advantage of her sacrifice by appropriating one of the rings. Suspicion of the theft falls upon the revivalist, but, in the end, matters are satisfactorily adjusted.

Charles Stanton gave a forceful performance of the preacher. May McNamara and Doris Underwood were pleasing as the Walde Sisters, and Norval Keedwell did well as Alec.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed reach us on or before that date.

DRAMATIC

ABE and Mawruss (A. H. Woods): N.Y.C. Oct. 21—Indef.

ADAMS, Maude (Chas. Frohman, Inc.): N.Y.C. Dec. 31—Indef.

ANGLIN, Margaret (James Shesgreen): N.Y.C. 24-29.

Pittsburgh Feb. 7-12.

ARLISS, George (Klaw and Erlanger and Geo. C. Tyler): Cleveland 24-29, Pittsburgh 31-Feb. 5.

AT the Old Cross Roads (Arthur C. Alston): Chgo. 23-Feb. 2.

BARRYMORE, Ethel (Chas. Frohman, Inc.): N.Y.C. Oct. 10—Indef.

BOOMERANG, The (David Belasco): N.Y.C. Aug. 10—Indef.

CINDERELLA Man (Oliver Morosco): N.Y.C. 17—Indef.

COMMON Clay (A. H. Woods): N.Y.C. Aug. 26—Indef.

DADDY Long-Less (C. A. Henry Miller): Boston 10—Indef.

DITTRICHSTEIN, Leo (Cohan and Harris): N.Y.C. Nov. 10—Indef.

DREW, John (Chas. Frohman, Inc.): Roanoke, Va., 26.

Lynchburg 27, Richmond 28.

29, Charlotte, N. C., 31.

Columbia, S. C., Feb. 1, Augusta, Ga., 3, Macon, 3.

Montgomery, Ala., 4, Mobile 5.

DUMMY, The (Rowland and Clifford): St. Louis, 23-29.

Chgo. 30-Feb. 12.

ETERNAL, Magdalene (Co. A; Selwyn and Co.): N.Y.C. 24-29.

ETERNAL, Magdalene (Co. B; Selwyn and Co.): Perth Amboy, N. J., 27, Dover 28, Allentown, Pa., 29, Lancaster 31.

EVERYWOMAN (Henry W. Savage): New Decatur, Ala., 26, Jackson, Tenn., 27, Memphis 28, Helena, Ark., 31.

EXPERIENCE, Wm. Elliott, Comstock and Gestl: Brooklyn 24-29.

EXPERIENCE, Wm. Elliott, Comstock and Gestl: Chgo. Dec. 24—Indef.

FAIR and Warner (Selwyn and Co.): N.Y.C. Nov. 6—Indef.

FAVERSHAM, William (Leonard L. Gallagher): New Orleans 24-29.

FISK, Market (H. G. Fiske and Geo. Mosser): N.Y.C. 26—Indef.

FERGUSON, Elsie (Charles Frohman and Klaw and Erlanger): Balto. 24-29, N.Y.C. 31—Indef.

FISKE, Mrs. (Corey, Williams and Ritter, Inc.): N.Y.C. 18—Indef.

FORBES-Robertson, Sir Johnston: Manhattan, 26.

Mason City, Ia., 27, Sioux City 28, 29, Omaha 31-Feb. 2, Lincoln, 3, Des Moines, Ia., 4, 5, Clinton 7, Davenport 8, Burlington 9.

FRAME, Up (Fred Byers and Cato Mann): Harper, Kan., 27.

FULL House (Co. A; H. H. Frasee): Boston Dec. 27—Indef.

GEORGE, Grace: N.Y.C. Sept. 28—Indef.

GILLETTE, William (Chas. Frohman, Inc.): Chgo. 19-Feb. 5.

GIRL Without a Chance: Pittsburgh 24-29.

GREATEST Nation (Wm. Elliott): Washington 24-29.

HACKETT, James K., and Viola Allen: Springfield, Mass., 28-29.

HILLIARD, Robert: N.Y.C. 11—Indef.

HIT-the-Trail Hallday (Cohan and Harris): N.Y.C. Sept. 18—Indef.

HOBSON'S Choice (Messrs. Shubert): N.Y.C. Nov. 2—Indef.

HODGE, Wm. (Lee Shubert): Pittsburgh 24-29.

HOLMES, Taylor (Joseph Brooks): Chgo. Nov. 7—Indef.

HOUSE of Glass (Cohan and Harris): N.Y.C. Sept. 1—Indef.

HUMAN Soul (J. A. Schwenk): Omaha 24-29, Kansas City 31-Feb. 5, Des Moines, Ia., 7-12.

ILLINGTON, Margaret (Selwyn and Co.): Pomona, Cal., 26.

Santa Ana 27, San Diego 28-29, Los Angeles 31-Feb. 5.

IN Old Kentucky (Philip H. Niven): Buffalo 24-29, Toronto 31-Feb. 5.

IRVING Place Theater: N.Y.C. Sept. 1—Indef.

IRWIN, May: Los Angeles, Ind., 28.

IT Pays to Advertise (Cohan and Harris): Washington 24-29, Balto. 31-Feb. 5, N.Y.C. 7-12.

IT Pays to Advertise (Cohan and Harris): Boston 17—Indef.

IT Pays to Advertise (Cohan and Harris): Tulsa, Okla., 26.

Bartlesville 27, Coffeyville, Kan., 28.

Independence 29, Joplin, Mo., 30, Iola, Kan., 31.

Chanute Feb. 1, Salina 2, Abilene 3, Jet. City 4, Manhattan 5, Beatrice, Neb., 7, Lincoln 8.

JUST a Woman (Messrs. Shubert): N.Y.C. 17—Indef.

KELLER, John E.: Zanesville, O., 26, Springfield 27, Dayton 28-29.

KICK In: Buffalo 24-29.

LITTLE Girl in a Big City (Schutler and Montgomery): Allentown, Pa., 26, Wilmington, Del., 27-29, Harrisburg, Pa., 31, Lancaster Feb. 1, York 2, Annapolis Md., 3, Martinsburg, W. Va., 4, Cumberland, Md., 5.

MAUDE, Cyril: St. Louis 24-29.

O'HARA, Blake (Augustus Pitou, Jr.): B'klyn 31-Feb. 5.

OHIO Lady (Klaw and Erlanger and Geo. C. Tyler): Columbus 24-29.

OKLAHOMA (Chas. Frohman-David Belasco): Boston 24-Feb. 5.

OMAH, the Tentmaker (Tully and Buckland): Kingston, Ont., Can., 26, London 27, Hamilton 28-29, Toronto 31-Feb. 5, Syracuse, N. Y., 7-9.

ON Trial (Cohan and Harris): Cinl. 24-29.

ON Trial (Cohan and Harris): Phila. Dec. 27—Indef.

OUTCAST (Chas. Frohman and Klaw and Erlanger): B'klyn 24-29.

PAIR of Silk Stockings (Winthrop Ames): Chgo. 9—Indef.

PAIR of Sixes (Co. A; H. H. Frasee): Indianapolis 28-29.

Toledo, O., 30, 31.

PAIR of Sixes (Co. B; H. H. Frasee): Chgo. 28-29.

PAIR of Sixes (Co. C; H. H. Frasee): Barre, Vt., 26, Lindsey, Ont., Can., 27, Trenton 28, Peterboro 29, Brockville 31.

PAIR of Sixes (Special; H. H. Frasee): Lawrence, Kan., 26, Topeka 27, Manhattan 28, Jct. City 29.

PATTON, W. B. (Frank B. Smith): Portland, Ill., 27, Piper City 28, Danville 29.

PECK'S Bad Boy: Piedmont, W. Va., 26, Kelson 27, Buchanan, 28, Weston 29, 31.

Hope 31, Beckley Feb. 1, Waynesboro 2, Bluefield 3, Bedford City, Va., 4, Roanoke 5.

POLLANNA (Klaw and Erlanger and George C. Tyler): Phila. 24—Indef.

POTASH and Perimutter (A. H. Woods): Louisville, Ky., 24-29.

POTASH and Perimutter (A. H. Woods): Keokuk, Ia., 26, Quincy, Ill., 27, Columbia, Mo., 28, Moberly 29.

POTASH and Perimutter (A. H. Woods): Bloomfield, Ia., 27, Centerville 28, Albion 29.

REICHER, Emanuel: N.Y.C. Nov. 16—Indef.

ROLLING Stones (Selwyn and Co.) Newark, N. J., 24-29, N.Y.C. 31-Feb.

RUGGLES of Red Cap (Messrs. Shubert): Boston 25—Indef.

SADIE Love (Oliver Morosco): N.Y.C. Nov. 29—Indef.

SHEPHERD of the Hills (Gaskill and MacVitty): Dayton, Wash., 26, Walla Walla 28, Colfax 29, Sand Point, Ida., 31.

SHEPHERD of the Hills (Gaskill and MacVitty): Lenox, Ia., 26, Bedford 27, Clarinda 28, Corning 29, Red Oak 31.

SINNERS (Wm. A. Brady): Phila. 17—Indef.

SINNERS (Coast Co.; Wm. A. Brady): Minneapolis 28-29.

SKINNER, Otis (Chas. Frohman, Inc.): N.Y.C. Dec. 27—Indef.

SOTELLY, E. H. (Messrs. Shubert): Boston 24-Feb. 12.

STAHL, Rose (H. B. Harris, Est.): N.Y.C. 27—Indef.

STARR, Frances (David Belasco): Balto. 24-29.

STUNNY South (J. C. Rockwell): Anamosa, Ia., 26, Manchester 27, Strawberry Point 28, West Union 29, Independence 31, Tracer Feb. 1, Rehrick 2, Grundy Center 3, Hampton 4, Iowa Falls 5, Eldora 7, Tama 8, New Sharon 9.

TRAIL of the Lonesome Pine (Gaskill and MacVitty): Sterling, Wis., 26.

TREASURE Island (Chas. Hopkins): N.Y.C. Dec. 1—Indef.

TREASURE Island (Chas. Hopkins): Cinl. 24-29, Indianapolis 31-Feb. 5.

TWIN Beds (Mills West; Selwyn and Co.): Laconia, N. H., 26, Concord 27, White River Jct., Vt., 28, Barre 29.

TWIN Beds (Selwyn and Co.): Chgo. Dec. 26—Jan. 29.

TWIN Beds (Southern; Selwyn and Co.): Dallas, Tex., 24-29, Waco 27, Temple 28, Austin 29, San Antonio 31-Feb. 2.

TWIN Beds (Special; Selwyn and Co.): La Crosse, Wis., 26, Eau Claire 27, Duluth, Minn., 28, 29, St. Paul, 31-Feb. 5.

TWIN Beds (Coast; Selwyn and Co.): Monterey, Cal., 26, Santa Rosa 28, Petaluma 29, Oakland 30-Feb. 5.

UNCHASTENED Woman (Oliver Morosco): N.Y.C. Oct. 9—Indef.

UNCLE Tom's Cabin (Wm. Kibbie): Centralia, Ill., 26, Hermin 27, Edwardsville 28, Springfield 29, Bloomington 31, Lincoln Feb. 1, Sullivan 2, Champaign 3, Paxton 4, Lafayette, Ind., 5, Logansport 6, 7, Wabash 8, Kokomo 9.

UNDER Cover (Gaskill and MacVitty): Sedalia, Mo., 26, Jefferson City 27, Fulton 28, Washington 29, Macon 31.

UNDER Cover (Rowland and Clifford): Cleveland 23-29, Detroit 31-Feb. 5, Chgo. 6-12.

UNDER Fire (Selwyn and Co.): Boston 4—Indef.

WARFIELD, David (David Belasco): Chgo. 24—Indef.

WASHINGTON Square Players: N.Y.C. Oct. 4—Indef.

WHITE Feather: Medicine Hat, Sask., Can., 26, Swift Current 27, Moose Jaw 28, Regina 31-Feb. 2.

YELLOW Jacket (Mr. and Mrs. Cohan): St. Louis 24-29, Columbia 31, St. Joseph Feb. 1, Lincoln, Neb., 2, Omaha 3-5, Grinnell, Ia., 7, Iowa City 8, Cedar Rapids 9.

YOUNG America (Cohan and Harris): Chgo. 16—Indef.

TRAVELING STOCK

BRYANT, Billy: Danbury, O., 24-29.

FOWLER, Maybelle: Lansing, Mich., 23-Feb. 6.

LYNN, Jack: Hion, N. Y., 24-29, Susquehanna, Pa., 31-Feb. 5.

WIGHT Theater Co.: Hampton, Ia., 24-29, Waverly 31-Feb. 5, Belle Plaine 7-12.

OPERA AND MUSIC

ADELE (Jos. P. Bickerton, Jr.): Kansas City 23-29.

ALONE at Last (Messrs. Shubert): N.Y.C. Oct. 19—Indef.

AROUND the Map (Klaw and Erlanger): N.Y.C. Nov. 1—Jan. 29.

BLUE Paradise (Messrs. Shubert): N.Y.C. Aug. 5—Indef.

BOHEMIAN Girl: Circleville, O., 26, Delaware 27, Marion 28, Springfield 29.

BOSTON Opera Co. and Pavlowa: Grand Rapids, Mich., 27, Detroit 28.

BRINGING Up Father (Co. 1; Chas. Yale): Toledo 23-27, Windsor, Ont., Can., 28, Chatham 29, Woodstock 31.

BRINGING Up Father (Co. 2; Chas. Frohman): Wichita Falls, Tex., 26, Amarillo 27, Dalhart 28, Denver 30, 31.

BRINGING Up Father (Co. 3; Griff Williams): Goshen, Ind., 26, Gary 27, Dowagiac, Mich., 28, South Bend, Ind., 29, Battle Creek, Mich., 30, Niles 31.

ELTING, Julian (A. H. Woods): Phila. 17-29.

HAYES, Miss (Henry W. Savage): Hartford, Conn., 27-29, Boston 31-Feb. 12.

HAVE You Seen Stella? (Jake Lieberman): St. Louis 23-29, Toledo 30-31.

HIGH Jinks (Eastern; Arthur Hammerstein): Detroit 24-29.

HIP, Hip, Hooryay (Chas. Dillingham): N.Y.C. Sept. 30—Indef.

HYAMS and McIntyre: Denver 23-29.

KATINKA (Arthur Hammerstein): N.Y.C. Dec. 23—Indef.

LILAC Domino (Andreas Dipold): Buffalo 24-29.

MAID in America (Messrs. Shubert): Phila. 3-29.

MONTGOMERY and Stone (Chas. Dillingham): Boston Dec. 20-Jan. 29.

MUTT and Jeff in College (Co. 2; Chas. Williams): Los Angeles 24-29, San Diego 31.

MUTT and Jeff in College (Co. 3; Harry Hill): Olney, Ill., 26, Duquoin 27, Centralia 28, Marion 29, Cairo 30, Paducah, Ky., 31.

ONLY Girl (Joe Weber): B'klyn 24-29.

PASSING Show of 1915 (Messrs. Shubert): Phila. 17—Indef.

PRINCE of Pilsen (Perry J. Kelly): Henrietta, Okla., 26, Muskogee 27.

PRINCESS Pat (John Cort): N.Y.C. Sept. 29—Indef.

ROAD to Mandalay: Cleveland 24-29.

ROBIN Hood (De Koven Opera Co.): Baraboo, Wis., 26, Fond-du-Lac 27, Wausau 28, Menominee 29, Eau Claire 30, Marquette 31, Hancock 2, Ishpeming 3, Ashland, Wis., 4, Duluth, Minn., 5.

SARI (Henry W. Savage): Tampa, Fla., 26, Lakeland 27, Orlando 28, St. Augustine 29, Albany, Ga., 31.

SEPTEMBER Moon (Rowland and Clifford): Bellefonte, Pa., 26, Renova 27, Wilkes Barre 28, 29.

SMART Set: Kansas City 23-29.

STOP! Look! Listen! (Chas. Dillingham): N.Y.C. Dec. 26—Indef.

STYBL (Chas. Frohman, Inc.): N.Y.C. 10—Indef.

TOWN Topics (Messrs. Shubert): N.Y.C. 24—Indef.

TWO in Company (Savoy Producing Co.): Chgo. 23—Indef.

VERY Good Eddie (Marbury-Comstock): N.Y.C. Dec. 24—Indef.

WATCH Your Step (Chas. Dillingham): Pittsburgh 24-29.

WHEN Drama Come True (Coutts and Tennie): Staunton, Va., 26, Harrisonburg 27, Hagerstown, Md., 28, Annapolis 29.

WHEN Drama Come True (Coutts and Tennie): New Ulm, Minn., 26, Watertown, S. D., 27, Brookings 28, Huron 29, Aberdeen 30, Red-

OLIVER MOROSCO'S THREE BIG NEW YORK HITS

EMILY
STEVENS
IN
THE
UNCHASTENED
WOMAN
BY LOUIS K. ANSPACHER.

AN ENTIRE SEASON
AT THE 39TH ST. THEATRE

THE FARCIAL HIT
SADIE
LOVE
BY AVERY HOPWOOD
WITH
MARJORIE
RAMBEAU

4TH BIG MONTH
AT THE HARRIS THEATRE

THE SUCCESSOR
TO "PEG O' MY HEART"
THE
CINDERELLA
MAN
A NEW PLAY OF YOUTH,
LOVE AND LAUGHTER
BY EDWARD CHILDS
CARPENTER WITH A
TYPICAL MOROSCO CAST

WILL RUN THE YEAR OUT
AT THE HUDSON THEATRE

Sold 31. Sioux Falls Feb. 1.
Mitchell 2. Yonkton 3. Ver-
million 4. Sioux City, Ia. 5.
6. Cherokee 7. Ft. Dodge 8.
Des Moines 9.
WILSON, Al. H. (Sidney R.
Ellis): Toronto 24-29, Cleve-
land 21-Feb. 5, Buffalo 7-12.
WITHIN the Loop (Messrs.
Shubert): St. Louis 24-29.
WORLD of Pleasure (Messrs.
Shubert): Prov., R. I., 24-26.
ZIEGFELD'S Follies of 1915
Florence Ziegfeld: Chgo. Nov.
28-Jan. 29, St. Louis 30-Feb.
5.
MINSTRELS
DUMONT'S: Phila. Aug. 28—

Indef.
FIELD, Al. G.: Poughkeepsie,
N. Y., 28. Hudson 27. Albany
28. 29. Utica 30. 31. Amster-
dam Feb. 1. Schenectady 2.
Troy 3.
O'BRIEN, Nell (O. F. Hodre):
Macon, Ga., 28. Anderson, S.
C., 27. Columbia 28. Char-
lotte, N. C., 29. Greensboro
31. Raleigh Feb. 1. Peters-
burg, Va., 2. Richmond 3.
Newport News 4. Norfolk 5.
MISCELLANEOUS
BALLET Russe: N.Y.C. 17-29.
Boston 31-Feb. 5.
LAUDER, Harry: (Wm. Mor-

ris): Ottawa, Ont., Can., 26.
Montreal 27-29. Watertown,
N. Y., 31. Oswego, Feb. 1.
Albany 3. Binghamton 4.
Ithaca 5. Altoona, Pa., 8.
Harrisburg 9.
LORING, Harold A. (Harry
Culbertson): Guthrie, Okla.,
26. Enid 27. Tulsa 28. Fair-
etteville, Ark. 29. Eureka
Springs 31.
LUCY, Thomas Elmore: Dale-
ville, Ill., 28. New Lisbon 27.
Cowan 28. De Soto 29. Mont-
morenci 31.
THURSTON, The Magician.
Minneapolis 23-29. Milwaukee
30-Feb. 5.

PHILADELPHIA

A "Film Censor, an English Poet with a
Macbeth" Discovery, and Several Plays

PHILADELPHIA (Special).—With the movie
censor acting as the car of what is fit for the
public's unsophisticated eyes, an English poet
discovering a missing scene in "Macbeth" and
several new plays in town, there is enough activ-
ity here to show that Philadelphia is still on the
theatrical map. While the new attractions will not
attract much outside attention owing to previous
presentations, they certainly are a relief over
some of the plays seen here this season. Then
the "Night in Bohemia" of the Pen and Pencil
Club helped stir things up some last week.
"Polyanna," with an all-star cast headed by
Patricia Collinge and Effie Shannon, came to
town at the Broad and all are wondering whether
its run will be so successful as that of "Daddy
Long-Legs" by the same author, here earlier in
the season. John Drew in "The Chief" did not
do such a big business, as the opinion here is
that it is one of the poorest dramas Drew has
appeared in in recent years.

The Passing Show of 1915 "has had a splen-
did run here at the Lyric, and the Howard Boys
and Marilyn Miles after the play the other
night came down to the "Night in Bohemia"
and did several turns successfully.
Summa Carus, who is appearing at Keith's, cer-
tainly startled her Philadelphia audiences by her
side. One of the critics asked how she did it, but
it certainly was an agreeable surprise to see this
"buxom maid" train down to a charming plump
comedian. Her song numbers were better than
usual and she received her usual warm welcome.
Julian Elling's play, "Cousin Lucy," in
which she is appearing at the Forrest, is slightly
different than the usual Elling plays. During
the week Ruth St. Denis appears at the Forrest
with Ted Shawn and a company of dancers at
special matinee productions. Eva Tanguay is
also in town this week, so the Quaker City cer-
tainly has a galaxy of stars.

"The Sinners" played for a week at the
Adelphi. Evidently Billy Sunday thoroughly
converted this city or else the stay of this play
would have proved more lengthy.

"On Trial" still continues its successful run
at the Garrick.
John Massfield, the well-known English poet
and dramatist, shocked the staid Browning So-
ciety's high-brows the other night when he
said there is a scene missing in "Macbeth."
Shakespeare by supernatural means, according
to Massfield, made known to Macduff the guilt
of Macbeth, and this is the scene lacking. He
believes there is no doubt that it was contained
in the original manuscript.

How the motion pictures are actually taking a
very permanent place in the amusement world
is shown by a new department inaugurated by
the Nord American. Daily it reviews the
various releases shown, denoting by stars the
merit of the films.

The State Movie Censor is at it again and is
still making inconsistent eliminations, some of
which they have been compelled to replace. One
was a Keystone film, a modern Enoch Arden fea-
turing Joe Jackson. There were six cuts in this
harmless film. Then a Pathe Gold Rooster fea-
ture was entirely condemned, but Manager At-
wood got busy and it was finally passed with a
few eliminations.

J. SOLIS-COHEN, JR.

LOUISVILLE

LOUISVILLE, Ky. (Special).—Jefferson De An-
gelle and a strong company in "Some Baby" at
Macaulay's, Jan. 20-22, attracting excellent busi-
ness.

Potash and Perimutter "week Jan. 24.
The pictures had a big week Jan. 18-22 in
Louisville, with special films starring Sam Bern-
ard, Holbrook Blinn, Marguerite Clark, and the
never-failing Charlie Chaplin. A particularly
strong bid for public favor was made by the
photo-spectacle, "The Battle Cry of Peace," at
the Mary Anderson Theater, where people were
daily turned away.

"The Tip-Top Girls" proved a satisfying
burlesque attraction to the New Buckingham
patrons Jan. 16-22.
An evenly balanced bill at the B. F. Keith
vaudeville house appeared. Business and people
pleased.

Mischa Elman, the Russian violinist in concert
at the Strand Jan. 17, was appreciated by a large
audience of Louisville music lovers.
Thais Lawton, a native daughter, appeared to
advantage in "The Battle Cry of Peace." Other
Louisville actors who have recently been seen
here in high-class films are Orrin Johnson, Vir-
ginia Pearson, and J. Warren Kerrigan.

Wallace Hamilton, who officiated in the box-
offices of various theaters here and in Cleveland,
O., and was at one time treasurer of Macaulay's,
died Jan. 17 of a complication of diseases. He
was possessed of a pleasing personality and was
notably capable as a theatrical man in its busi-
ness department.
CHARLES D. CLARK.

PITTSBURGH

PITTSBURGH (Special).—David Warfield at the
Nixon week Jan. 17 in "Van Der Decken." The
piece was well received here and attracted fas-
hionable audiences. In support of Mr. Warfield
the same company. "Watch Your Step," Jan.
24-29.

A pleasing offering was seen at the Alvin,
Jan. 17-22. "Two Is Company" with Amelia
Stone and Armand Kalica. William Hodges in
"Firing Sister," Jan. 24-29.

A good company presented "Under Cover"
at the Lyceum, Jan. 17-24. Jack Marvin and
Gertrude Ritchie taking the principal roles.
Douglas Lawrence is the one remaining of
the original cast which last played in this city.
"The Girl Without a Chance," Jan. 24-29.

Karl Jorn and Augusta Glose were two features
of a good bill at the Davis week Jan. 17.
Desiree Lubowska was the headliner and "Fetti-
coats," a one-act sketch, was also prominent on
the bill. Sam Chip and Mary Marble headlined
week Jan. 24.

The Academy did good business with the
"Dainty Maida," Jan. 17-22, and the "Belles
of Monte Carlo" followed. The Rosalind Girls
drew good houses at the Gaiety, the "Strolling
Players" following. Memorial Hall was the
scene of the Melba-Grainger concert Jan.
20 and Madame Emmy Destinn appeared at
Carnegie Music Hall Jan. 21. The Pitt at-
tracted good houses the opening week of the
French War Pictures, "The Merchant of Venice,"
Saturday matinee and "Hamlet" Saturday
night, by John E. Kellard and Percy Haswell
company at the Schenley.
PACKING.

LETTER LIST

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will be personally delivered also on written orders or reforwarded on written instructions.
Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to
the post-office.

WOMEN

Alpine, Jeannette.
Barker, Mildred, Mrs. Nell
Barrett, Carrie Behr, Edythe R.
Black, Mary Boland, Gertrude
Bondhill, Mrs. Alice B. Brooks,
Misses Burns.
Carlton, Rosemary, Rita Car-
lyle, Anna Chandler, Katherine
Challoner, Kitty Chestham,
Kate Claxton, Stella Comyn,
Teresa Maxwell Connor, Kath-
erine Countess, Mr. and Mrs.
Douglas Crane, Henrietta Cros-
man.
Dean, Julia, Frank Dushon,
Lydia Dickson, Edna Dresser,
Edmund, Grace, Ann Egles-
ton.
Fair, Nancy, Eleanor Fair-
banks, Anna Eva Fay, Mr. and
Mrs. De Rue Fay, Agnes Find-
lay, Eva-Mae Francis.
Gale, Marguerite, Lulu Glas-
er, Dora Goldthwaite.
Hallier, Ruby, Virginia
Harned, Billie Holbert.
Ivan, R., Flo Irwin.
Jordan, Doris.
Keith, Betty, Alice Kelly.
La Varge, Carrie, Anna
Lanz, Lora Lieb, Alice Lloyd,
Emily Lundy.
Mack, Lella, Maxie McDon-
ald, Frida Martin, Wynne
Mathison, Lillian Murdock,
Mrs. Joseph Murphy.
Newton, Neola, Alice Nielsen,
O'Brien, Patsy.
Parks, Kitty, Caroline Pierce,
Ramsdell, Etha, Henrietta

Reahma, Helen Belmer, Mrs.
Wilson Reynolds Dorothy Rich-
mond, Adele Ritchie, Mildred
Roden, Earle Ryder, Mr. and
Mrs. W. G. Ryder.
Scott, Eva Regan, Viola Scott,
Lillian Seymour, Lella Shaw,
Freda Slemmons, Mrs. M. H.
Sloan, Mrs. James Stevens, Ada
Sterling, Lillian T. Sterling,
Joanna O. Stranger, Lauretta
Sylvia, Evelyn Syttleton (Nich-
olson).
Tewksbury, Mrs. Violet A.
Underwood, Carrie.
Wall, Grace E., Mrs. Bever-
ly West, Mrs. Thomas Whiffen,
Adele Wilburn, Nellie Wilson,
Gertrude B. Woodard.
Youngs, Ella, Mrs., Ruth
Youngs.

MEN

Allen, Bob, Alfred Aldridge,
James Ardmore, Edward Ar-
nold.
Baldwin, George, C. Ballen,
Albert C. Barrett, Jane C. Bax-
ter, Alfred Beaumont, George
Behan, Leo Belle, William Bel-
nan, Eugene Blessing, Leonard
Brown, Neal Burns.
Carlton, George, George Chal-
aman, Clinton Clay, Walter
Coleman, Richard Collins.
Delano, Daniel Webster, Jr.,
Mr. and Mrs. Harry Dunn, John
W. Dillon, Andrew Downie,
John J. Dunn.
Fahl, T. I., Owner Fisher,
John J. Flanagan, Frederick

Forrester, Stuart Fox, Fred
Frear.
Gaston, Wm. Charles T.
Gether, Wm. Grew.
Hanks, Roy, Harry Haus-
worth, Ben Harney, Hugh Har-
per, Jack Houston, Joseph P.
Healy, Sidney McIntosh Hirsch,
George V. Hobart, H. W. Hodz-
don, Aaron Hoffman.
Jefferson, Wm. Winter, Ralph
Johnstone, Paul Jones.
Kirby, Edward, Mr. Kanton.
Leary, Sol, Thomas C. Leary,
Louis Lytton, Cecil M. Larkin,
Edward D. Lynch.
McCloud, Chester, Donald Mc-
Donald, Frank McGlynn, Charles
Mackay, Edward Mackay, Wil-
lard McGuire, Mr. and Mrs. Ju-
lian Mitchell, Frank Monroe,
Albert Morrison.
November, B.

Phillips, Roy A., Price and
Donnell, A. C. Pringle.
Ratcliffe, E. J., Wm. Raynor,
S. E. Riggs, Jack A. Rigney,
Wm. J. Riley, Franklin Ritchie,
Wallis Roberts, Everett Rus-
kay, J. C. Robisch, F. Ross.
Sanford, Mr. E., Sergeant,
Charles Shetley, W. W. Shuttle-
worth, John A. Sletcher, Alfred
Smith, Ralph Sprague, Stanley
S. Syman, Henry Seton.
Taylor, Elmer, Ben Teal,
Mrs. Robert Thorne, Joseph By-
ron Totten, N. E. Tucker.
Wall, Howard, Stanhope
Wheatcroft, C. A. Wolfe, Ralph
K. Wupperman.



THE "TRIBUNE" CRITICS.
William Winter left the *Tribune* scarcely seven years ago—
(A critic's life is very short—and very, very gay).
The publishers have filled his place, oh, seven times or so.
I wonder why none ever seem to stay? Remember, Arthur Warren? He was there a year or two;
His graceful criticisms made a hit;
He was getting on so well when he decided he was "through."
And Arthur Ruhl was hired to do his bit.
Mr. Ruhl was conscientious, and he had a fluent pen—
(Most critics must be fluent if they're ever to succeed).
Then came the strife in Mexico—'twas after 1910,
And Ruhl he quickly left the staff of Mr. Reid.
In selecting his successor they had a different plan:
No sooner was it hit upon than done,
To engage as play reviewer a wide-reputed man—
The chatty Acton Davies, of the *Sun*.
After some brief weeks of service, Mr. Davies left the post—
(A critic seldom branches out into another field);
Didn't Turnbull, his successor, join the movies on the Coast?
His writings, I believe, are being "reeled."
Granville Vernon was then chosen to bolster up the stage,
He's skilled in passing judgment on a tune,
And next they tried a writer from the breezy sporting page,
A bright and witty chap named Heywood Brown.

Who will follow Mr. Brown, now that he's gone back to sport?
(A critic's oft been known to win an actress for a bride),
While reviewing stage productions Mr. Brown paid ardent court;
He can well afford to put the stage aside,
Broadway's busy guessing who will get the critic's pay,
But no one really seems as yet to know
(A critic's life is very short—and very, very gay),
Mr. Winter left but seven years ago.

English journalists in recording their impressions of America have called us a highly sentimental people. They have even said our sentimentalism was a national defect. Perhaps we are deserving of the charge, but we will not admit the truth of it unless we are allowed to make a counter charge that in sentimental matters the English have us hopelessly beat. Particularly, is this true in the theatrical world. Where in the world but in England could a club have been organized of actors who had appeared in a popular play? A dispatch to the *Mirror* from London states that the third annual social of the "Charley's Aunt" Club was recently held at the London Opera House.

"Although the gathering was not as large as on former occasions," reads the dispatch, "the fault cannot be attached to any falling off in its popularity, but rather to the war. Many of the club's male members are serving with the colors, and it can proudly be recorded that no fewer than eighteen members of various 'Charley's Aunt' companies have obtained commissions in the ranks."

Sarah Bernhardt is not afraid. She is coming to America, no matter what happens. She said to a reporter: "I have received scores of threatening letters from America. They were signed with terrible Teutonic names."

"But I defy them. I would have gone sooner, had it not been for my physician's orders. I will go in October. I have no fear. If I must die in America it must be. It is fate foreordained. But I shall be fully insured against assassination."

Terrible Teutonic names? Like Bernhardt, for instance?

Sarah is a good advertiser, that much is certain.

PLAYERS JOIN FORCES

William Faversham and Margaret Anglin to Produce Jointly Shakespearean Dramas

James K. Hackett and Viola Allen will not be the only stars to join forces for the presentation of Shakespeare at the forthcoming tercentenary of the poet's death. William Faversham and Margaret Anglin have just announced their intention to produce jointly "Romeo and Juliet" in Chicago, April 23. A repertoire of Shakespearean comedies and tragedies will follow.

With the presentation throughout the country of Percy Mackaye's specially written *Masque*, and with the performances of the co-stars and of Sir Herbert Tree, the American stage will be well represented at the tercentenary. Mr. Hackett's and Miss Allen's season will begin Feb. 7 at the Criterion Theater with an elaborate revival of "Macbeth." Sir Herbert will open his New York engagement the latter part of March with "Henry VIII." Edith Wynne

Matthison will play the leading feminine roles in his support.

While Mr. Hackett and Miss Allen will confine their activities solely to classic drama, Mr. Faversham and Miss Anglin will be seen in a new modern play next Autumn. They have agreed, however, to present each Spring a Shakespearean repertoire for a season of nine weeks. Their last performances in classic roles were given two years ago, Mr. Faversham appearing at the Lyric Theater as Antony in "Julius Caesar," and Ingo in "Othello," and Miss Anglin appearing at the Hudson Theater as Viola in "Twelfth Night," Rosalind in "As You Like It," and Katherine in "The Taming of the Shrew." At present Mr. Faversham is touring in "The Hawk," while Miss Anglin is playing a week's engagement at the Bronx Opera House in "Beverly's Balance."

TO PRODUCE "THE EARTH"

Grace George to Give James Bernard Fagan's Lay of Yellow Journalism at the Playhouse

Following her revival of "The School for Scandal," which will follow "Major Barbara," at the Playhouse, Grace George will produce "The Earth," James Bernard Fagan's play of yellow journalism.

This will be the first presentation of the play in New York, though the late Henry B. Harris produced it on tour in the Fall of 1909 with Edmund Brees in the leading role. It was originally produced by Lena Ashwell at the Kingsway Theater, London, in May, 1909, with a cast which included Miss Ashwell, Norman McKinnel, and Allan Aynesworth.

The play makes a plea for a better press and for higher aims in journalism. "The Earth" is the name of a yellow journal, owned by an influential capitalist. By the power of the press, he endeavors to bend anyone opposing him to his will. In order to make a Cabinet Minister withdraw a certain anti-capitalist bill, which is before Parliament, the newspaper owner threatens exposure of an intrigue which the Minister is carrying on with a married woman. The woman, however, steps in and resolves to sacrifice herself rather than permit the statesman to surrender his principles.

BLINN'S FIRST PLAY

Drama of "Quaint Nature" to be Opening Attraction of Holbrook Blinn Theater

A drama of a "quaint nature" has been selected as the first offering of the Holbrook Blinn Theater, a new Broadway playhouse, which will open next Autumn under the direction of Holbrook Blinn. Since the plans for the new theater were announced by Philip Goodman, of 1261 Broadway, Mr. Blinn has been deluged with one-act plays, sent in under the impression that a policy similar to that observed at the Princess Theater during the Blinn regime is to be observed.

Mr. Goodman states that a policy will be followed that appeals to the general body of theatergoers and not to a limited few, and that, consequently, plays of all kinds will be produced.

If possible, a new theater will be built north of Forty-seventh Street, but otherwise a theater may be leased.

HIPPODROME CONCERT

Reuniting for a "farewell" appearance before they respond to the call of duty, Mr. and Mrs. Vernon Castle featured last Sunday night's concert at the Hippodrome. One of the largest audiences that has ever crowded its way into the big playhouse paid tribute to the dancers, and watched eagerly for any signs of hostility between them. The overflow was seated on the stage, and these ringside seats were reverently appreciated by their occupants. The numbers consisted of a waltz, polka, maxixe, tango, fox-trot, and one-step, and they danced with all their grace and skill. Mrs. Castle changed her costume three times.

According to reports, Mr. Castle will shortly join the aviation corps of the British Army, while his wife will continue with "Watch Your Step."

Mr. Sousa and his band played several numbers, including Weber's "Invitation to the Waltz," and "Molly on the Shore," by Percy Grainger. The assisting artists were Madame Julia Culp, who sang "My Heart at Thy Dear Voice," from "Samson and Delilah," and Schubert's "Ave Maria"; and Kathleen Parlow, violinist, who played Wienawski's "Polonaise" and several Kreisler selections.

CHANGE PLAY'S NAME AGAIN

The title of the play now running at the Lyric Theater has been changed from "Abe and Mawruss" to "Abe Potash and Mawruss Perlmutter in Society." Even before the New York premiere of this piece, changing the name of the piece was one of the most popular pastimes of the Woods's offices. At various intervals it was known as "Potash and Perlmutter in Wall Street," "Potash and Perlmutter, Inc.," and "Potash and Perlmutter in Society."

ACTOR WINS CASE

William Harcourt King Awarded \$3,600 in Suit Against George Broadhurst

The case of King vs. Broadhurst, which was once dismissed and then had a rehearing, ordered by the Appellate Division of the United States Supreme Court, has been won by the actor, who is known on the stage as William Harcourt.

According to Harcourt's testimony, he was instrumental in bringing "The Man of the Hour," a play by George Broadhurst, to William A. Brady, who produced it. He asked in his complaint for at least 10 per cent. of the royalties, claiming it was a well recognized custom in the theatrical profession for an agent to receive that amount for placing a play.

On the other hand, Mr. Broadhurst claimed that he had promised Harcourt the leading role in the play in the event of a production, and nothing more. The jury, after considerable discussion, fixed \$3,000 as the "reasonable value of Harcourt's services," adding \$600 for interest.

ACTORS' FUND BENEFIT

Among the features of the benefit to be held in behalf of the Actors' Fund of America Friday afternoon at the Forty-fourth Street Theater, will be the appearance of Blanche Bates in a one-act comedy called "The Interrupted Honeymoon," a dramatic sketch entitled "The Barber of Beria," which will be enacted by Elsie Alder and Arnold Korff; a musical comedy skit, written for the occasion by Alexander Leftwich and Robert Hood Bowers, with a cast composed of members of the Lambs Club, and a Chinese drama by John L. Golder, called "The River of Souls," with a cast which includes Lewis Stone, Vincent Serrano and Madge Kennedy.

EXTENDS ACTIVITY

Mr. Hans Bartsch first attracted attention in New York theatrical circles as the representative of the leading Viennese and Berlin authors and composers who "placed" such famous works as "The Chocolate Soldier," "Doll's Princess," etc., with first-class managers on this side of the waters. Now Mr. Bartsch has decided to extend his field of activity and announces that while he has formerly been chiefly identified with foreign plays, he is now including plays by American authors, and will carefully and promptly read every manuscript submitted. He solicits communications.

A HOT TIME IN MERCER, PA.

Lew Herman's "Peck's Bad Boy" company was in a recent fire at Mercer, Pa., which broke out at 2 A. M. The people escaped in their night clothes. Oliver Knight went to another part of the hotel and rescued Ada Hillsbury and Pauline Robinson. Lew Herman left his bankroll under his pillow but thought of it in time to save it. The scenery and wardrobe was gotten out of the theater with difficulty.

ENGAGED FOR "ANY HOUSE"

The cast has been completed for "Any House," a new play by Owen Davis and Robert H. Davis, which Sargent Arbun will present early in February. Edwin Arden will be featured in the central role. Other players engaged are Edith Luckett, Katherine Emmett, Louise Galloway, Annie Buckley, Frank Gillmore, Milton Sills, Lionel Adams, James Seeley, Jay Wilson, George Henry Trader, Louis La Bey, Paul Decker, Jack Davis, and Hunter Arden.

DIPPEL PREMIERE IN NEWARK

Andreas Dippel's production, "The Princess Tra-la-la," will have its premiere in Newark on Feb. 7. It is an English version of "Hohel Tanzt Walzer," an operetta which has had a popular run at the Irving Place Theater.

IN COHAN'S REVUE

Valle Valle and Harry Bulger have been added to the cast of George M. Cohan's new revue which will follow "Hit the Trail Holiday" at the Astor Theater.

ACTORS' EQUITY ASSO'N

General Meeting of A. E. A. to be Held in February



At the last meeting of the Council held in the association rooms, Suite 608, Longacre Building, Jan. 17, the following members were present: Francis Wilson, presiding; Messrs. Edwin Arden, Albert Bruning, Edward Connelly, Edward Ellis, Frank Gillmore, Howard Kyle, George Nash, Milton Sills and Grant Stewart.

New members elected:

Margery Maude	Robert Newman
Paul Gordon	Mabel Parker
Laddie Cliff	John H. Purcell
Frances Yonite Grey	Hamilton Revelle
Maud Hanford	John B. Whitman
Paul Irving	

The Council recently decided to call a general meeting of the A. E. A. in February. This, because at the regular annual meeting in May, there is, of necessity, so much routine work to be transacted that there was very little time left for anything else. A committee has accordingly been appointed to make all the arrangements for this forthcoming meeting, which, however, will probably not be called until late in the month on account of the enforced absence of our president, Francis Wilson, who has gone to Florida for a much needed rest. It was with reluctance that Mr. Wilson left his post on the bridge, so to speak, of the A. E. A., even for so short an absence. His devotion to our cause has been untiring. No duty has been too irksome or too burdensome for him to shoulder, and his unflagging enthusiasm and constant loyal attendance at our Council meetings have been an inspiring example to the rest of the officers and Council.

Speaking of committees, the Committee on Ways and Means, which, by the way, is a permanent one, consisting of Messrs. Sills, Arden, and Gillmore, has been doing such good work that the rest of the Council, while reluctant to spur these very willing steeds, only regretted that they could not meet even oftener than they were doing. It was a most agreeable surprise, therefore, when the announcement was made in Council, that all the members of this committee have been engaged for the same play, "Any House."

Their opportunities for meeting will, therefore, be practically unlimited during the run of the piece, which we hope will be a long one.

And, speaking of long runs, we all wish one for Howard Kyle, who has left town to open in Columbus on Monday in Booth Tarkington's new play, "The Ohio Lady," although Mr. Kyle's absence from the office means that any one who tries to fill his shoes there will have to do about three men's work. However, we have put four men on the job to make sure.

The February number of *Equity* will shortly be forthcoming and under the able guidance of Mr. Sills, who is now chairman of the Committee on Publication, it bids fair to be a most interesting number.

One disappointment we have had so far with *Equity* has been the small number of hotels that have been taking advantage of the opportunity of advertising in its columns. An expert on advertising informed us when we started this publication that such advertising "could be secured by a deaf and dumb man." Having no deaf and dumb man at our disposal, we must possess our souls in patience and hope for better results in the future.

By order of the Council,
GRANT STEWART, Rec. Sec.

INJUNCTION DENIED

Strand Theater Realty Co., Providence, R. I. Wins; N. E. Advertising Co. Loses

PROVIDENCE, R. I.—(Special).—Judge Tanner refused to grant an injunction to the New England Animated Advertising Corporation against the National Realty Company, owners of the Strand Theater, after hearing arguments in the Superior Court, Jan. 11. The petitioner claimed that the theater had broken a contract by allowing persons other than the petitioner to exhibit certain advertising matter in the theater. The theater maintained that the contract had been obtained by misstatement of facts and was not valid.

REV. A. GRAMMER.

BINGHAM FUNERAL

Funeral services for Lloyd Bingham, the theatrical manager, who was a member of the Ford peace party, were held Tuesday evening at the Masonic Temple, Twenty-fourth Street and Sixth Avenue, under the joint auspices of the Masons and Elks. Delegations attended from the New York Athletic Club and the American Yacht Club, of which Mr. Bingham was a member, and from the Professional Woman's League, of which his widow, Mrs. Amelia Bingham, is a former president.

IN "JANE O'DAY"

The following players have been engaged to support Blanche Ring in "Jane O'Day" from Broadway: Helen Lowell, Helen Helmer, Maude Hanford, Tommy Meade, George Backus, Francis X. Conlon, Noel Arnold, Al. Lydell, Ruth Parry, John Webster, and Sydney Booth.

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P. O. Dept.

Gentlemen: I have been in reading THE MIRROR since 1887 and it is the only dramatic paper I read.

H. E. ROSEBROUGH.

Gentlemen: Your motion picture department is well worth the subscription price, and I cannot get along without it, at least during the theatrical season.

HENRY G. MANSLEY.

Dear Sir: Arrived home last evening after a very successful trip and found your letters awaiting me; and I wish to thank you for your kind interest in renewing my subscription to your excellent magazine which I consider the finest in the United States. Have always found THE DRAMATIC MIRROR a great source of inspiration and aid in my work. Enclosed find money-order. With best wishes for the continued success of the finest theatrical journal in America, and trusting our future relations will always be as cordial as in the past.

Very sincerely,
L. J. ROSENBERG.

Gentlemen: Though not a subscriber to your excellent publication, I am now a constant reader. Owing to the fact that I am not at home to receive my mail, I find it safer to procure THE MIRROR through my newsdealer, as much mail often goes astray.

Yours very truly,
MISS M. C. JACKSON.

Gentlemen: Enclosed you will please find my check for \$2.50 to pay for subscription to THE MIRROR for 1916. This is my twelfth consecutive subscription. I always look forward to the arrival of this paper with much interest, and to-day I think that it is the best dramatic paper published in the world. Wishing you much success, I am,

Very truly,
EDGAR M. SHANER.

Dear Mr. Schrader: Enclosed find my check for \$2.50 for one more subscription to THE MIRROR. I appreciate your paper very much; it makes me think of old times when Harrigan and Hart were at the Comique, Broadway and Canal Street, and some more of the old times, Birch and Backus's Minstrels, Broadway and 29th Street; Kelly and Leon Minstrels, etc.

HENRY E. PICKFORD.

Dear MIRROR: I cannot get along without you! Please come again next Thursday and never desert me again. My best wishes to you always.

R. ROMAN.

My dear old friends: Enclosed please find my check for \$2.50 for another year, ending Dec. 31, 1916. Can't do without it, as it is the best weekly published for news in our line. Right here I wish to state that I am the oldest theatrical manager in the State of Illinois, now managing a house without a lay-off since Feb. 23, 1873, over 42 years. Can any one beat it? Expect to keep on receiving your paper, until I am laid away for rest, and then you may stop it.

Respectfully,
L. A. G. SHOFF.

Gentlemen: Your weekly is the most complete informant of theatrical affairs, and it combines its news with a companionship that is most satisfying on some of these dreary one-night stands.

Sincerely yours,
DAVID L. LEONARD.

Gentlemen: At times when you send the first bill I am preoccupied, and put off remitting; but I shall never allow it to run over time. I like the magazine too much to miss even one issue, especially at the present rate of improvement. Thanking you I am,

Very truly yours,
C. C. HOWAY.

Dear Mr. Blake: I appreciate your good paper very much, and should be loath to be without it.

Very truly yours,
MARY A. LEMBECK.

Dear Sir: I am delighted to renew my subscription, as I like to keep in close touch with all that is going on in the United States. I should like to take the opportunity of complimenting you upon the high plane maintained in the conduct of your journal.

Yours faithfully,
MARTIN HARVEY.

Gentlemen: I can't do without THE MIRROR. Faithfully yours,

DAVID J. CARR.

Gentlemen: Kindly mail me at once a copy of your issue for Dec. 18. Your paper is invaluable to us, and its non-arrival is keenly regretted. Accept our very best wishes for a very Merry Christmas and all good things for the New Year.

Sincerely yours,
IRVING FREDERIC DEAKIN.

New York DRAMATIC MIRROR: Enclosed find check for a year's subscription to your splendid paper; I've taken it for years and could not imagine a week without it, although I am not of the "profession," merely an interested admirer.

Sincerely,
ELLA M. DOHERTY.

Gentlemen: In this connection, I wish to state that I have found your magazine very interesting. I always look forward to its arrival, and read it from cover to cover, as it keeps me well informed on the "doings."

Very truly yours,
MARGARET E. YOUNGBLOOD.

Gentlemen: It gives me great pleasure to continue to receive THE MIRROR. It is indispensable.

Very sincerely,
MARK SWAN.

Dear Sirs: A good New Year's resolution: "Never to be without THE MIRROR." Have read all theatrical journals in turn, but MIRROR is the "only" worth while.

Sincerely,
F. S. PECK.

Dear Sir: I could scarcely get along without the MIRROR.

Very truly yours,
HERBERT H. RYAN,
Dramatic Editor Milwaukee Daily News.

THE DESERET NEWS

HORACE G. WHITNEY, Business Manager

Salt Lake City, Utah, January 15, 1916.

Mr. Frederick Schrader, Editor
Dramatic Mirror,
New York, N. Y.

Dear Mr. Schrader:

Permit me to extend my thanks for your very complimentary notice of my little booklet "The Drama in Utah." An evidence of the very wide circulation of your paper is found in the fact that members of the travelling companies out west, who would never have heard of the book but for your kind mention, have called at book-stores in Salt Lake making inquiries for it, on the strength of the recommendation you gave.

Very sincerely yours,

H. G. WHITNEY.

HGW'N

MAY BUCKLEY

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St. Paul, Minn.



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WALTER P. RICHARDSON,

Leading Man with B. F. Keith's Bronx Theater Stock Company.

Walter P. Richardson, the capable leading man of the B. F. Keith Bronx Theater Stock company, is in his twenty-ninth year, but he has already accomplished as much as some who are older and who had more opportunities. He was a distinct success in the Robert Hilliard role in "A Fool There Was." Since his debut eighteen years ago he has acted in practically all branches of the profession. He is considered one of the most versatile leading men on the stage, portraying with equal facility and fidelity to nature "old men characters" or "juvenile lovers." In addition to his ability as an actor, Mr. Richardson is an accomplished violinist, a fluent linguist and an all-round athlete. During his boyhood he was a professional acrobat.

SOTHERN TO RETIRE

He and Julia Marlowe Arranging to Live in England

E. H. Sothern will retire permanently from the stage at the close of the present season, and with his wife, Julia Marlowe, will go to England to live. They have in mind a country place in Warwickshire. Miss Marlowe announced her retirement from the stage two years. At that time her husband made his plans to accompany her in private life. They leased a mansion in Broadway, England, and made arrangements to settle down and study. The outbreak of the war caused them to change their plans and take a summer home at Litchfield, Conn. Mrs. Sothern was then in ill health, but her complete recovery influenced Mr. Sothern to attempt a season in control of the Booth Theater.

Mr. Sothern closed his engagement at the Booth last Saturday night, in order to fill short seasons in Boston and Philadelphia. He intends to return in the Spring and revive "If I Were King."

Though they were born in England, Mr. Sothern and Miss Marlowe have spent practically their whole lives here.

POLI'S HARTFORD

HARTFORD, CONN. (Special).—"Charley's Aunt" was presented by the Poli Players week of Jan. 17 before very large audiences. Incidentally, those present apparently enjoyed themselves immensely, judging by the frequent applause. Forrest Seabury took the most important role, that of the young college man; Robert P. Gleckler and Eugene Desmond took the parts of Jack and Charley, the two chums. Florine Farr and Mae Mason, who in everyday life is Mrs. Neal Harper, wife of our popular manager, did very well as the two girls. The house was sold out at nearly every performance. Next week, "The Yellow Ticket."

SEYMOUR WEMYSS SMITH.

ST. LOUIS TRICENTENARY

The St. Louis Pageant Drama Association, in commemoration of the tricentenary of Shakespeare's death, is planning a production of "As You Like It" at Forest Park the first week in June.

ALEXANDER TO PLAY HERE

English Actor to Appear in "The Basker" Under Direction of Walter Hast

Sir George Alexander, the English actor-manager, is coming to New York in the early Spring to appear in a comedy, called "The Basker," under the direction of Walter Hast. Mr. Hast arrived from London last week and will at once begin preparations for Sir George's engagement.

Early in the season it was reported that Sir George was to present here Sir Arthur Pinero's latest drama, "The Big Drum." This plan has been abandoned, it is said, because of the indifference which the London public has shown toward the play.

PLAYWRIGHTS CLUB DINNER

The Playwrights Club held its second annual dinner, Jan. 21, at Keen's Chop House. Thirty-five members were present, representing a full roster of the organization. Robert Stodart, president of the club, presided. The guests of honor were Augustus Thomas and Madame Bertha Kalich.

Mr. Thomas showed his interest in the work of the organization by coming, in spite of the fact that he had but recently been ill and was still under the care of a physician. He addressed the members on the drama and the work of its creators. Madame Kalich did not speak, though she discussed the stage informally with the club after the dinner.

GIVES UP BURBANK THEATER

LOS ANGELES, Cal. (Special).—In order to devote more attention to productions in New York, Oliver Morosco has leased the Burbank Theater in this city to D. W. Griffith, who will present motion pictures there. Mr. Morosco has directed the Burbank for the last fifteen years. He will continue to operate the Morosco Theater in Los Angeles.

ADELE ROWLAND TO REMAIN

Despite all reports to the contrary, Adele Rowland has not left the cast of "Katinka." She will remain with the piece, it is announced, until the end of the engagement.

MISS CONSUELO BAILEY

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Brightwaters,

Long Island, N. Y.

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—New York Press.

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DECLINE IN FAIR DATES

How the Automobile Has Cut into a Hitherto
Remunerative Business

By E. E. MEREDITH

Fair dates appear to have lost their value as far as the one-night stand producer or the repertoire manager is concerned. Until the last few years fair dates were a bonanza for this kind of attractions and long jumps were made eagerly to obtain choice engagements. The change in conditions is attributed by producers to the commonness of the automobile which permits country people to attend the fair in the afternoon and go home for supper and does not make it necessary for them to remain in town over night, and to the fact that fairs are getting away from the "pumpkin" style which previously reigned and are getting "smart" in their makeup, attracting a different crowd of people.

Fair dates the past season in the Middle West were quite discouraging. A musical show of thirty or forty people had a date in the Northwest where such attractions would do \$500 a night a few years ago and got \$118 one night and \$104 the next. The show is a good one. The country people attended the fair. But they went home or did something else which kept them from the theater. Repertoire shows which made Middle West fairs find little business in most instances.

With the decrease in business of shows playing fair dates there is a tendency on the part of managers of theaters to demand greater percentage. The result is that there is nothing in fair dates for the producer. Several Chicago managers have stated that they will not go out of their way one bit next season to book fair dates.

That the automobile has affected the conditions in the towns where fairs are held is proven by the fact that restaurant keepers suffer. At 6 o'clock showmen say that it is not uncommon to enter a restaurant and find no more than the usual number of patrons during a fair date. The restaurant men realize that the big days are at an end.

There are a few "pumpkin" fairs held throughout the country where the patronage is of the "rube" order. These engagements are still good for small shows or repertoire organizations. But the major portion of established fairs are appealing to a more cultured class. One showman tells of approaching a clean-collared young man at a Wisconsin fair. "Are you going to the show to-night?" he inquired, to get a line on conditions. "No," came the reply. "I must be in Milwaukee to-morrow on business, so I will motor home after supper and get to bed early so that I can get a good start." The country boys have four years of college and an auto now where they formerly stood and gawked at show bills and were ready for anything, is a summary of the view of another showman who has made several fair dates in the last few years.

Fred LeComte, of LeComte & Flesher, tells of playing West Point, Neb., and having the manager take him out on the street where they counted 83 automobiles. LeComte adds, thinking it might interest some people and not as a joke, that 67 of them were Fords. Robert Sherman has special letters to automobile owners, calling attention to the coming of his one-night stand shows. Other producers realize that the auto is cutting a big figure in amusements.

TO RECRUIT NEW MEMBERS

At a special meeting of the directors of the Actors' Fund of America, Jan. 18, it was voted to allow non-professionals interested in the stage to become honorary members of the Fund by the payment of the annual dues of \$2.

Members so elected will not be accorded the voting privilege, but they will be permitted to attend the meetings of the society and voice their opinions on subjects under discussion. It is expected that the new members will be largely recruited from the atrical societies throughout the country.

MISS IRVINE PRESENTS PUPILS

Theodora Ursula Irvine gave a tea, Jan. 23, at her Carnegie Hall studio, at which she introduced a number of new pupils. The programme consisted of Ruth Vandewater, in a reading of Wilde's "Ballad of Reading Gaol"; Margaret Pitt, in a recitation of Edwin Markham's "Shoes of Happiness"; Esther Boardman, in a reading of Dana Burnett's "Hunger," and Lillian Herriman, who gave Alfred Noyes's poem, "The Barrel Organ."

Jane Houston and Frances Copeland, two of Miss Irvine's pupils, who have been touring this year in William A. Brady's production of "Life," were present and took part in the programme. Miss Houston read an excerpt from Royal Dixon's latest book, "Signs Is Signs." Miss Copeland recited a May Isabel Fiske monologue.

MEMORIAL TO CHAS. F. WIEGAND

Friends of the late Charles F. Wiegand are planning a memorial service in honor of the late manager, to be held on January 26, the first anniversary of Mr. Wiegand's death.

During his managerial career, Mr. Wiegand was associated with Mr. and Mrs. Billy Florence, Dion Boucicault, Frank Mayo, Donnelly and Gerald, Andrew Mack, and other prominent players. He was business-manager of the Grand Opera House in the early seventies, and was also employed in a like capacity at the old Olympic.

THE EAST-WEST PLAYERS

The East-West Players, an organization formed to present the works of the best Jewish playwrights, will give four short plays from the Yiddish at the Educational Alliance, East Broadway and Jefferson Street, on Wednesday evening, Feb. 16. The bill will consist of "He and She," by Isaac Leib Perez; "Colleagues," by Z. Libin; "The Stranger," a fantastic comedy, by Perez Hirschbein; and "Night," an allegory by Sholem Asch.

U. T. A. MEETING

The United Theatrical Association will hold a meeting and entertainment on Friday afternoon at the Hotel Astor. Richard A. Purdy, president of the society, will preside, and a series of programmes for the season will be discussed. The following have been added to the lists of active chairmen: Don Richardson, music; Mrs. Richard Purdy, reading committee; Andrew Mattison, drama; R. A. Lau, printing; Walter Shot, programme; and Mrs. R. A. Lau, press.

MISS TEMPEST A FREE AGENT

Marie Tempest, who is playing a vaudeville engagement, announces that when the Frohman office or anyone else offers her a suitable play she will be glad to appear in it, or if she finds one herself she will produce it under her own direction. She wishes it understood that she is in no way bound to Elisabeth Marbury.

TO GIVE "EASTER" FEB. 24

By arrangement with Madame Strindberg, the Stage Society of New York will present August Strindberg's "Easter" on Feb. 24. The production will be staged here exactly as it was staged in Stockholm, where more than two hundred performances were given.

TEARLE TO HEAD STOCK COMPANY

Conway Tearle has signed a contract by which he becomes the chief player and adviser in a stock company, which will begin an engagement in New York at the close of his season as leading man with Grace George.

TULLY TO WRITE PLAY

Richard Walton Tully, author of "The Bird of Paradise" and "Omar, the Tent-maker," has contracted with the Shuberts to write a play for production at the Lyric Theater on Labor Day.

FRED NIBLO

In "HIT THE TRAIL HOLLIDAY," By George M. Cohan
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Oliver E. Hinsdell, who plays Style in "Experience" this week at the Shubert Theater, Brooklyn, is a young man who will bear watching. After graduating from the Northwestern University, where he was greatly interested in amateur dramatics, he joined Catherine Courtiss and Norman Hackett, playing a joint stock engagement in Grand Rapids, Mich. From that time on his career has been an interesting one. He has been with Ben Greet in Shakespearean repertoire; the Little Theater, of Philadelphia; the Modern Drama Players, of Boston, and for a season played Eddie Griggs in "Within the Law." During the run of "Experience" in Boston, Mr. Hinsdell was invited to address the Drama League of that city. Besides playing the part of Style, Mr. Hinsdell has been engaged by Elliott, Comstock and Gest as the understudy for "Youth."

WARNING TO MANAGERS

Proposed Legislation to Regulate Sale of Tickets—"No Increase" Without Notice

ALBANY, N. Y. (Special).—Assemblyman McGarry has introduced a bill adding a new section to the Penal Law making it a misdemeanor to increase the prices of tickets of admission to theaters over the advertised rates, and "requiring managers of theaters to conspicuously post in the theater lobby a schedule of prices of seats. And any person who owns, manages or controls a theater shall not increase such prices of admission unless notice of such intended increase shall conspicuously be posted in the lobby of the theater for a period of thirty days." The bill has had its second reading and been referred to the Committee on Codes.

GEORGE W. HERRICK.

CHILD ACTORS IN OREGON

PORTLAND, ORE.—(Special).—Amateur night has been eliminated from all but seven of twenty-two Portland theaters, which formerly offered these features, according to the annual report just filed by June Nissen, theater officer of the Juvenile Court. On the subject of juvenile actors, Mrs. Nissen lays down the following regulations: That no child less than 8 years of age be given a permit to act; that no permit be granted a child oftener than once a month; that no permits be granted for balancing or contortion acts; that a parent must accompany the child, and the child must be off the stage by 9.30 p. m. Dressing rooms must be separate rooms, and not merely curtained off. The report commends the theater managers for sincere co-operation.

JOHN F. LOGAN.

TREE ENGAGES MISS MATTHISON

Sir Herbert Tree has engaged Edith Wynne Matthison for the role of Queen Katharine in his production of "Henry VIII," in which he will be seen during his Shakespearean tercentenary festival in New York this season. Sir Herbert will appear as Cardinal Wolsey.

Following "Henry VIII," the actor intends to revive "Richard III," "The Merry Wives of Windsor," and "The Merchant of Venice."

TO SUPPORT THE DRAMA

The New York Center of the Dramatic League of America has obtained a certificate of incorporation from Justice Newburger in the Supreme Court. Its purpose is to stimulate interest in the drama, to encourage and support such plays as may be deemed worthy, to acquire theaters, and to publish any book or play that may appeal to it.

Among the incorporators are Mrs. Henry A. Alexander, Mrs. John W. Alexander, Mrs. Frank B. Keech, Mrs. Percy Derbyshire, Ogden Mills Reid, J. Henry Harper, and Roland Holt.

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VERSATILE MAUDE FEALY.

The illustration of Maude Fealy shows a diversity of character which indicates pictorially the wide range of her work. This cut was made from recent photographs taken in New York city. Her fine dramatic record of engagements with Henry Irving, William Gillette, E. S. Willard, starring engagements with John Cort, followed by an extensive stock starring experience, has done much to equip Miss Fealy for her work in pictures with the Thanhouser Company, Kleine and others. She also was notably successful in vaudeville, and after an appearance Sunday, Jan. 23, at the Palace in "The Turn of the Tide," was booked to open Monday, Jan. 31, at the Colonial. Her attractive personality and stage presence have contributed much to her success as an actress both in the spoken drama and on the screen.

SCREEN ACTORS HELP FUND

The Pittsburgh Screen Club, composed of moving picture actors, has decided to give them ten per cent of the profits of its forthcoming ball next month to the Actors' Fund of America.

"JANE O'DAY FROM BROADWAY"

A. H. Woods has begun rehearsals of "Jane O'Day from Broadway," the new play by Willard Mack, in which Blanche Ring will appear. Originally the piece was called "Broadway and Buttermilk."

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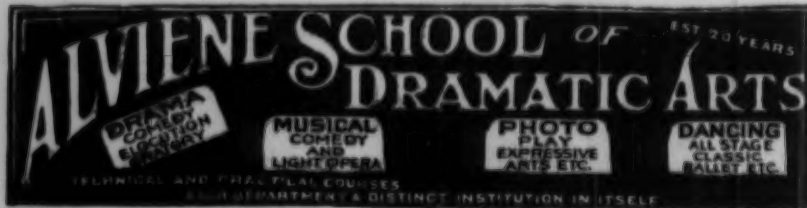
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BUFFALO, N. Y.

BUFFALO, N. Y. (Special).—"In Cold Type" as an indictment of yellow journalism is a true bill as presented at the Star Theater Jan. 17-19. The play scored a hit. (Premiere at Albany; notice elsewhere in this issue.) Harry Lauder at the Tuck Jan. 17.
Phyllis Nelson-Terry delighted large audiences at Shea's Jan. 17-22. The special extra attraction, Charles Howard, in a "Happy Combination," won a large share of the honors in his inimitable comedy work. "The Baby" received a capital presentation by Dorothy Burton and her company at the Lyric Jan. 17-22.
J. W. BARKER.

FALL RIVER

FALL RIVER, MASS. (Special).—Academy of Music: The Theatre Francaise company presented Edouard Pailleron's comedy, "La Souris," Jan. 17, with Mlle. Ginnette Guerande, Simone Revyl, Mado Dits, Alice Daquary, and George Saulier, in the cast. Fair attendance; deserved larger. "The Cabaret Girls" Jan. 19-22 (daily matinees). Good company; well costumed; good attendance. Andrew Mack in "The Irish Dragon" Jan. 25.
Savoy, Jan. 17-22: "Maid of the Mist," the Waritanas, Dinley and Merrill, Chief Little Elk and company, Hawthorne and Ingis, Lillian Gish in the photodrama, "The Lily and the Rose," Charles Murray in "The Great Vacuum Robbery," Frank Markley, Knowles and White, "Fier 23," with a company of nine: Harland Knight and company, and Carmelo and Rose Ponzello, to good attendance.
Hijou, bill Jan. 17-22: Hazel Dawn in "The Masqueraders," Edna Mayo in "A Question of Right or Wrong," Clark Silvernail and company, Helen Pingree, Pollis Sisters, Frank Westphall, Geraldine Farrar in the photodrama, "Carmen" (a great hit and attraction); Billy Reeves, in "No Smoking," to excellent attendance.
W. F. GUN.

PROVIDENCE, R. I.

PROVIDENCE, R. I. (Special).—Hundreds are turned away at every performance at Colonel Wendelbacher's playhouse. His success is the booking of plays that fill the public demand. Jan. 17-19, matinee Wednesday, Andrew Mack in "The Irish Dragon"; Victor Herbert's "The Princess Pat," Jan. 20-22; superb cast to capacity. "A World of Pleasure," Jan. 24-26, direct from the Winter Garden.
Infantry Hall, Jan. 25, Kathleen Carlow, the great woman violinist, and Mme. Yolanda Mero, the celebrated Hungarian pianist; S. B. O. Colonial, Jan. 17-22: The Star and Garter Show in "At Saratoga Springs," with all-star cast; S. B. O.
Keith's drew the usual crowd with the usual fine bill of the real Keith vaudeville and pictures.
Emory: Singer's Midnets, twenty-five people, headliner Jan. 17-22. Other good acts and pictures completed the bill. Good business.
Union: Vaudeville and pictures to fair business.
Hijou, Empire, Nickel, Casino, Gaiety and the Strand, to capacity, with the best bills of pictures.
REV. A. CHAMBER.

BALTIMORE

Granville Barker Players Fail to Draw—"Margaret Schiller," "Marie-Odile," et al

BALTIMORE (Special).—For some unapparent reason the Granville Barker Players failed to draw as well as might have been expected. There was much to praise in their performances, especially of the France Comedy, but the public refused to give them proper patronage. It was a different story, with Selwyn's clever play, "Holding Stones," as the public showed considerable enthusiasm for the adventuresome comedy, the house being sold out at the majority of performances. It was one of the best things the season has brought us, and had the advantage of being accepted by the original company, which helped tremendously in putting the piece over in such splendid style. Charlie Ruggles scored a regular smashing "hit" with the local audiences. Harrison Ford, a former stock favorite, gave a delightful performance. His work has improved wonderfully since he was last in Baltimore. The Kreisler Recital at the Lyric, Jan. 18, was the gala event of the season thus far, the audience being extremely brilliant, and so large that it was necessary to put in extra chairs. The first of the Newman Travel Talks was given at the Academy and Albaugh's Tuesday matinee and night before capacity houses.
"Marie-Odile" reached town on Monday night at Ford's, and opened to one of the largest audiences seen in that house this season. Miss Starr's acting recalls very vividly her several past successes in roles of diverse nature. Like all Belasco offerings, the entire original cast has been preserved intact. Baltimore gets its first glimpse of Jerome Patrick, one of the most prepossessing and talented of the younger generation of players. The play was received with decided favor. Week Jan. 31. "It Pays to Advertise."

Although Baltimore has been strangely remiss to date in regard to a local branch of the Drama League, steps are now being taken toward its organization. A meeting was called last week for this purpose, invitations being sent out to encourage membership.
Mr. Harry Henkel, the new manager of the Academy, was tendered a banquet at the Forester Club last week by members of the local press.

It is always with the greatest pleasure that Baltimore awaits the advent of that charming and talented actress, Elsie Ferguson. Her appearance at the Academy on Monday night was in the play of Hall Caine, "Margaret Schiller." The audience at the opening was enthusiastic. Week Jan. 31. "Maid in America."

The Maryland has announced a truly staggering array of headliners, which we are afraid is too good to be true. We are promised in succession, beginning this week, Alice Lloyd, Elsie Janis, Lily Langtry, Weber and Fields, Eva Tausig, Beulah Welford, Henrietta Crossman, and Valerie Bergere.

The Irving Place Theater company began their semi-weekly visits last week. They gave a performance of "Castle in Poland," Jan. 19, at Albaugh's Theater; the house was sold out long before the curtain rose.

"The Birth of a Nation" will begin a month's engagement at Ford's about March 6. I. B. KENNIS.

BOSTON

Loew's Remodeled Playhouse—Southern Engagement "The Woman Hunter" Extended—"Oklahoma"

BOSTON (Special).—Loew's Orpheum, remodeled, enlarged, and redecorated, opened Jan. 20. It is now by all odds the largest vaudeville house in Boston, at \$2,200, and has, besides, a spacious and modern main stage. The general scheme of decoration is in ivory and rose, and for a theater of the sort is unusually refined and tasteful. Unusual again for a vaudeville house are the new settings, designed for the permanent equipment of the stage from Clifford Pember.

For the first time on any metropolitan stage, George Scarborough's new play, "Oklahoma," was produced at the Hollis Jan. 24, by Mr. Belasco. Further notice next week.
E. H. Southern came to the Shubert the same evening in "David Garrick." A second and third week will be devoted to "The Two Virtues." "Lord Dunsinore" has been dropped, at least temporarily.

The other opening of the week was "Ruggles of Red Gap" (Jan. 25) at the Lyric. "The Woman Hunter," still by "Giles Manton," remains at the Castle Square, and has had its run extended indefinitely. The Harvard prize play, "Between the Lines" (though the name will probably be changed, as this one suggests a war play) will follow.

The Drama League of Boston has issued a bulletin approving "It Pays to Advertise"—an unusual attention for a farce. The firm that makes a particular brand of garter that figures so prominently and amusingly in the dialogue gave a party on the second night for several hundreds of their employees.

The other bills: Colonial, "Chin-Chin" (last week; Jan. 31, premiere of "Pom-Pom"); Tremont, "Daddy Long-Legs"; Plymouth, "A Full House" (last week; next week, Julia Arthur); Park Square, "Under Fire"; Copley, "The Night Before."

John Bouva Clapp, who is about to publish a history of that famous playhouse, the Boston Museum, on Jan. 26, spoke to students and guests of the New England Conservatory, with the Museum and its players as his subject.

Irving Pichel, formerly of the Castle Square, and recently in charge of the dramatic departments of the St. Paul Institute, is now assistant stage director for James K. Hackett.

The Harvard Chapter of Delta Upsilon, which is about to produce—for the first time in America since 1822—Shakespeare's second part of "Henry IV," has secured the Castle Square for the Boston performances, which will fall on March 13 and 14.

FORREST IZARD.

CINCINNATI

CINCINNATI (Special).—At present there are more activities in the amusement world here than there has been for sometime. George Arliss and his company came to the Grand week Jan. 17. In his new production of "Paganini," which has had a long run in Chicago, Mr. Arliss is a great favorite here, and drew good business. In his cast were Mrs. Arliss, Marjorie Maude, Paul Gordon, Dudley Diggs, and Charles Harbord. "On Trial" follows.

Another new musical play came to the Lyric week Jan. 17. "The Road to Mandalay," scored by Cresta Nelsa, the noted bandmaster, and book by W. H. Post, lyrics by William McKenna. It proved to be one of the best of its kind from a musical viewpoint seen here in several seasons, and the press was very loud in praise of the score. In the company were John

Richard Carlyle

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E. Henshaw, Leola Lucy, Vernon Dalhart, and Terese Battagel, who scored heavily. The composer lead the orchestra throughout the engagement. He is well known here as being the erstwhile husband of one of Cincinnati's society belles. "The Road production of "Treasure Island" follows.

The Coburn Players were at the Emory Auditorium for the week, presenting "The Yellow Jacket" with a very good company and production. Mr. and Mrs. Coburn were the recipients of much social attention throughout the week and society was out en masse for the performances.

An exceptional bill was seen at Keith's for the week, headed by Mrs. Leslie Carter, on whose support was Ward Thornton, a Cincinnati boy. At the beginning of the week the papers announced that this was Mrs. Carter's initial vaudeville tour, but by the end of the week they stated that the week would be her last appearance before any public. She presented a tabloid version of "Zaza." Julian Rose, the Misses Campbell, and Imhoff, Conn and Corene were the big hits of the same bill.

Four performances will be given at Music Hall by the Boston Grand Opera company and the Pavlova Ballet Russe Jan. 31-Feb. 2. "The Love of the Three Kings," "Madame Butterfly," "Pagliacci" and "La Boheme" will be presented, with several of the Pavlova ballets.

The Little Playhouse company, Karl Dietz, director, presented "Little Eryll" at the Little Playhouse Jan. 25-27.

John McCormack appeared in concert before a packed house at Music Hall Jan. 21.

A good bill was seen at the Empress week Jan. 16, headed by the Nine Jungle Girls, Charles Robinson's "Parisian Flirt" were at the Olympic for the week, and "The Gay Gotham Girls" were at the People's.

The Cincinnati MacDowell Society has accepted for production a new play called "Listening." It will be given on their annual programme Jan. 27 in connection with two other plays—one by Dr. Frank Chandler, who occupies the Chair of Drama and Literature at the Cincinnati University. Dr. Chandler's play is "Madame Man Servant." The other play is Anatole France's "The Man Who Married a Dumb Wife."

"Listening" is the work of Mr. Froome, Cincinnati's correspondent of THE MIRROR.—ED. MIRROR.

JOHN REDHEAD FROOME, JR.

M.S. BENTHAM
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ELISABETH MARRBURY'S VAUDEVILLE ATTRACTIONS

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates A head must be received by Friday for the next issue.

ACT Beautiful: Royal, N.Y.C. Feb. 7-12.
ADONIS and Dog: Temple, Rochester, 31-Feb. 5; Bilou, Richmond, 7-9; Colonial, Norfolk, 10-12.
AHEARN, Charles, Co.: Alhambra, N.Y.C.: Prospect, B'klyn, 31-Feb. 5.
ALBERT and Irving: Lyric, Birmingham, 27-29; Forsythe, Atlanta, 31-Feb. 5; Orph., Jacksonville, 7-9; Bilou, Savannah, 10-12.
ALEXANDRIA, Gladys, Co.: Keith's, Toledo, Keith's, Columbus, 31-Feb. 5.
ALEXANDER Brothers: Temple, Detroit; Temple, Rochester, 31-Feb. 5; Colonial, Erie, Pa., 7-12.
ALLISON, Mr. and Mrs.: Roanoke, Roanoke, Va., 31-Feb. 2; Grand, Knoxville, 7-9; Orph., Chattanooga, 10-12.
AMERICAN Dancers, Six: Keith's, Columbus; Keith's, Boston, 31-Feb. 5; Keith's, Prov., 7-12.
AMETA: Colonial, N.Y.C.: Orph., B'klyn, 31-Feb. 5; Alhambra, N.Y.C., 7-12.
ANKER Trio: Keith's, Columbus; Keith's, Prov., Feb. 7-12.
ANNAPOLIS Boys, Five: Orph., Lincoln, 27-29.
ANTWERP Girls: Keith's, Indianapolis; Hipp., Youngstown, 8-Feb. 5.
ARCO Brothers: Colonial, Norfolk, 27-29.
ARDATH, Fred J. Co.: Keith's, Louisville; Shea's, Buffalo, 31-Feb. 5.
ARNAUT Brothers: Maryland, Balto.; Shea's, Buffalo, Feb. 7-12.
ASHLEY, Lillian: Colonial, Norfolk, 27-29; Roanoke, Roanoke, Va., Feb. 3-5.
ATTELL, Abe: Royal, N.Y.C., 31-Feb. 5.
AYON Comedy Four: Keith's, Dayton; Keith's, Cleveland, 31-Feb. 5; Keith's, Dayton, 7-12.
AYER, Donald, Mme.: Orph., Salt Lake City; Orph., Denver, 30-Feb. 5.
BACHELOR Dinner: Orph., Frisco; Orph., Sacramento, 31-Feb. 2; Orph., Fresno, 3-5.
BAKER, Belle: Keith's, Toledo; Keith's, Cleveland, 31-Feb. 5; Keith's, Wash., 7-12.
BAKER, Elizabeth, Co.: Lyric, Birmingham, 31-Feb. 2; Mary-land, Balto., 7-12.
BALKANS, Musical: Colonial, Norfolk, 27-29.
BALL and West: Keith's, Dayton, Feb. 7-12.
BALL, Ray Elmore: Keith's, Louisville; Lyric, Birmingham, 31-Feb. 2; Grand, Knoxville, 7-9; Orph., Chattanooga, 10-12.
BALLET Divertissements: Orph., Salt Lake City; Orph., Denver, 30-Feb. 5.
BALZAR Sisters: Temple, Rochester.
BANCROFT and Browski: Alhambra, N.Y.C., 31-Feb. 5; Prospect, B'klyn, 7-12.
BANKOFF and Gille: Keith's, Toledo; Orph., St. Paul, 30-Feb. 5.
BARABAN and Grohs: Royal, Balto., 31-Feb. 5.
BARAT, Arthur: Orph., Lincoln, 27-29; Orph., Kansas City, 30-Feb. 5.
BARD, Four: Bilou, Richmond, 27-29.
BARNES, Stuart: Orph., Salt Lake City, 30-Feb. 5.
BARRY, Lydia: Keith's, Prov., Royal, N.Y.C., Feb. 7-12.
BARRY, Mr. and Mrs. Jimmie: Orph., Montreal; Keith's, Boston, 31-Feb. 5.
BARTON, Sam: Orph., Winnipeg; Grand, Calgary, 30-Feb. 5.
BATES, Nora: Columbia, St. Louis; Maj., Chgo, 30-Feb. 5.
BEAUMONT and Arnold: Columbia, St. Louis.
BEERS, Leo: Hipp., Youngstown; Keith's, Indianapolis.
BELMONT, Five: Shea's, Buffalo, 31-Feb. 5.
BELLHUNGERS: Orph., Frisco, 31-Feb. 5.
BENNY and Woods: Orph., Portland, Ore.
BERGEN, Alfred: Keith's, Phila., 31-Feb. 5; Davis, Pittsburgh, 7-12.
BERGERE, Valerie, Co.: Keith's, Indianapolis; Temple, Detroit, 31-Feb. 5.
BERNARD, Sam: Maj., Milwaukee; Columbia, St. Louis, 30-Feb. 5.
BERNARD, Joseph E.: Keith's, Wash., 31-Feb. 5.
BERNARD and Phillips: Temple, Rochester; Maryland, Balto., 31-Feb. 5; Royal, N.Y.C., 7-12.
BERNARD and Scarth: Pros-

pect, B'klyn; Orph., B'klyn, 7-12.
BERRA, Mabel: Keith's, Boston, 31-Feb. 5.
BEYER, Ben, Co.: Palace, Chgo.; Maj., Milwaukee, 30-Feb. 5.
BIG City Four: Bilou, Savannah, 27-29; Victoria, Charleston, 31-Feb. 2; Bilou, Richmond, 7-9; Colonial, Norfolk, 10-12.
BISHOP, Marie: Orph., Frisco, 30-Feb. 5.
BISSETT and Scott: Bilou, Savannah, 27-29; Victoria, Charleston, 31-Feb. 2; Colonial, Norfolk, 7-9; Bilou, Richmond, 10-12.
BLANC, Julia, Co.: Prospect, B'klyn; Keith's, Boston, 31-Feb. 5.
BLANCHE, Belle: Colonial, N.Y.C.; Orph., B'klyn, Feb. 7-12.
BOLGER Brothers: Orph., Minneapolis, 30-Feb. 5.
BONCER'S Billy, Circus: Orph., Frisco, 30-Feb. 5.
BOWERS, Fred V.: Keith's, Wash.; Maryland, Balto., 31-Feb. 5; Davis, Pittsburgh, 7-12.
BRADLEY and Morris: Keith's, Wash.; Keith's, Phila., 31-Feb. 5.
BRASS, Musical: Victoria, Charleston, 27-29; Bilou, Savannah, 31-Feb. 2; Orph., Jacksonville, 3-5; Orph., Chattanooga, 7-9; Grand, Knoxville, 10-12.
BRIDE Shop: Hipp., Youngstown; Davis, Pittsburgh, 31-Feb. 5; Keith's, Indianapolis, 7-12.
BRONSON and Baldwin: Palace, Chgo.
BROCKBANK, Harrison, Co.: Orph., B'klyn.
BRONTE and Aldwell: Palace, Chgo.; Princess, Nashville, 31-Feb. 2.
BROOKS, Alan, Co.: Maryland, Balto., 31-Feb. 5.
BROOKS, Harry: Prospect, B'klyn, 31-Feb. 5.
BROOKS and Bowen: Columbia, St. Louis.
BROWER, Walter: Orph., Montreal.
BROWN and Spencer: Grand, Knoxville, 27-29; Bilou, Savannah, 31-Feb. 2; Victoria, Charleston, 3-5; Colonial, Norfolk, 7-9; Bilou, Richmond, 10-12.

BRUCH, Fritz, and Lucy: Alhambra, N.Y.C.; Colonial, N.Y.C., 31-Feb. 5; Bushwick, B'klyn, 7-12.
BURKE, Dan, and Girls: Forsythe, Atlanta, 31-Feb. 2; Princess, Nashville, 7-9; Lyric, Birmingham, 10-12.
BURNHAM and Irwin: Empress, Grand Rapids; Keith's, Toledo, 31-Feb. 5; Keith's, Cleveland, 7-12.
BURNS and Lynn: Maj., Chgo.
CAITES Brothers: Keith's, Wash.
CALVE, Mme.: Davis, Pittsburgh, 31-Feb. 5.
CAMPBELL, Craig: Shea's, Buffalo; Shea's, Toronto, 31-Feb. 5; Keith's, Columbus, 7-12.
CAMPBELL, Misses: Forsythe, Atlanta, 31-Feb. 2; Pittsburgh, 31-Feb. 5; Keith's, Toledo, 7-12.
CANSINOS: Orph., Denver; Orph., Colorado Springs, 31-Feb. 5; Orph., Lincoln, 3-5.
CANTOR and Lee: Orph., Oakland, 30-Feb. 5.
CANTWELL and Walker: Royal, N.Y.C., 31-Feb. 5.
CAPITAL City Four: Orph., Chattanooga, 31-Feb. 2; Grand, Knoxville, 3-5; Victoria, Charleston, 7-9.
CARLTON and Clifford: Bilou, Richmond, 27-29; Victoria, Charleston, Feb. 3-5; Orph., Jacksonville, 7-9; Bilou, Savannah, 10-12.
CARUS, Emma: Keith's, Boston, Feb. 7-12.
CARR, Eddie, Co.: Orph., Montreal.
CARSON, Kit: Lyric, Hamilton, Can., 31-Feb. 5.
CASEY, Kenneth: Bilou, Savannah, 31-Feb. 2; Orph., Jacksonville, 3-5; Forsythe, Atlanta, 7-12.
CELESTE: Roanoke, Roanoke, Va., 27-29; Colonial, Norfolk, 31-Feb. 2; Bilou, Richmond, 3-5.
CHALFON, Jess: Orph., Salt Lake City; Orph., Denver, 30-Feb. 5.
CHANDLER, Anna: Alhambra, N.Y.C.; Maryland, Balto., 31-Feb. 5; Orph., Montreal, 7-12.
CHIP and Marble: Davis, Pittsburgh; Keith's, Indianapolis, 31-Feb. 5; Keith's, Cleveland, 7-12.
CISCOLINI: Orph., Omaha.
CLAUDIUS and Scarlet: Orph., Omaha; Orph., Kansas City, 30-Feb. 5.
CLAYTON, Bessie: Orph., Portland, Ore.
CLAYTON, Una: Shea's, Toronto.
CLEVELAND, C. and M.: Colonial, Erie, Pa.
CLIFF, Genevieve, Co.: Orph., St. Paul.
CLIFFORD, Kathleen: Temple, Detroit, 31-Feb. 5.
CLIPPER Comedy Four: Orph., Jacksonville, 27-29.
CLOWN Seal: Keith's, Louisville, 31-Feb. 5; Keith's, Indianapolis, 7-12.
COATES, Lulu, Co.: Keith's, Toledo; Empress, Grand Rapids, 31-Feb. 5.
COLE and Woods: Orph., Jacksonville, 27-29; Victoria, Charleston, Feb. 3-5; Lyric, Birmingham, 7-9; Princess, Nashville, 10-12.
COLLINS, Milt: Keith's, Cincinnati; Palace, Chgo., 30-Feb. 5.
COLONIAL, Belles: Seven: Shea's, Buffalo; Shea's, Toronto, 31-Feb. 5; Orph., Montreal, 7-12.
COMFORT and King: Orph., Frisco, 27-29; Orph., Los Angeles, 30-Feb. 5.
CONANT Caliste: Orph., Portland, Ore.
CONNOLLY, Mr. and Mrs.: Maj., Chgo.; Columbia, St. Louis, 30-Feb. 5.
CONRAD and Conrad: Orph., Denver; Orph., Colorado Springs, 31-Feb. 1; Orph., Lincoln, 3-5.
CONSUL and Betty: Royal, N.Y.C., 31-Feb. 5.
COOK, Joe: Hipp., Youngstown, 31-Feb. 5; Keith's, Dayton, 7-12.
COOK, Olga: Orph., Omaha, 30-Feb. 5.
COOPER, Harry: Keith's, Palace, N.Y.C.
CORBETT, Sheppard and Donovan: Keith's, Indianapolis; Keith's, Louisville, 31-Feb. 5.
CORCORAN and Dingle: Keith's, Cinl., 31-Feb. 5.
CORELLI and Gillette: Orph., Seattle; Orph., Portland, Ore., 30-Feb. 5.
CRANBERRIES: Keith's, Cleveland; Keith's, Cinl., 31-Feb. 5.
CRAWFORD and Broderick: Temple, Rochester, 31-Feb. 5.
CRESSY, Will and Blanche: Dayne, Prospect, B'klyn; Keith's, Boston, 31-Feb. 5.
CRISP, Orph., Salt Lake City.
CROSMAN'S Entertainers: Maryland, Balto.
CRUMIT, Frank: Orph., Fresno, 27-29.

(Continued on page 30)



VAUDEVILLE

FREDERICK JAMES SMITH—Editor



Eva Tanguay Returns—The Farber Girls—Jack Jarrott Dances Back

EVA TANGUAY, that cyclonic lady whose I's just won't behave, came back to Broadway at the Palace. And she brought along a new repertoire of bizarre and intimate songs, as well as equally bizarre and equally intimate costumes.

The Tanguay Songs

The numbers range from "Individuality is My Spesh-ee-ality" to a queer little grass-hopper song—nothing at all chanted to the melody of a hymn. Then she tells of her first years on the stage, presenting the vocal threat, "I'm Here to Stay."

"Stars may come and stars may go,
But in theaters I will play,
Until I'm very old and gray."

In another new lyric, the Irrepressible One confides, "I Was Built for Speed, Not Comfort." And she sings of the war, too, like this—

"If anybody wants to stop the war,
I'm the one they're looking for,
If I only had a regiment of Tanguays."

And the costumes! They run the rainbow gamut from a creation resembling the explosion of a tinselled rose bush to the usual tight Tanguay thing-ums. Everyone of them is in the Tanguay spirit of never-growing-up.

The star was in excellent form. The prancing Tanguay spark flashed as of yore.

Paul Conchas's Juggling

Paul Conchas is still juggling cannon balls and catching them on the back of his neck. How Conchas does this sort of thing twice each day, year after year, baffles conjecture. If we were reviewing—and all that sort of thing—for an English paper, we'd intimate that Conchas hovers every day on the edge of being Un-Conchas. He still has his comedy assistant, Julius Neuman, a gentleman who discovered the possibilities of loose boots before the eminent Charlie Chaplin.

Conchas is using an illuminated back drop to start his turn. It won the usual applause. Why is it that a canvas curtain, with a light behind it, always stirs an audience?

Laddie Cliff, whose feet have a real sense of humor, came back to vaudeville from musical comedy—without his wife, Mabel Parker, however. Cliff dances with all his old live-wire agility, and he is advancing in his particular style of song delivery.

Felyne Verbist Dances

Mlle. Felyne Verbist, heralded with Kingsleyian super-superlatives, appeared at the Palace.



MISSSES CONSTANCE AND IRENE FARBER,
Presenting a Brisk and Diverting Vaudeville Specialty.

Mlle. Verbist used the complete stage, the setting being changed between numbers. During these intervals, the dancer's musical director presented violin interludes.

Mlle. Verbist, who is more statuesque than the vaudeville conception of a ballet dancer, presented Delibes' "Valse Lente," Del Sar's "La Danse de la Rose," the Saint Saens "La Mort du Cygne," and Gounod's "Night of Valpurgis." "The Death of the Swan" was Mlle. Verbist's real test. All in all, the dancer is of some technical skill, considerable ability to hide her limitations beneath coquettish pirouetting and a delicacy of expression.

The honor, distinction—or whatever you may call it—of "stopping the show" at the Palace went to Irene and Constance Farber.

The Farber Girls have a fresh, humorous, brash yet girlish way with them. They're likable. But we can't say so much for their material. Their songs are all of stinky youths, eighty-year-old admirers with money and the like. Is this the young idea now-a-days? Or is it just another breath from Tin Pan Alley?

The Farber Girls and Their Songs

One of the numbers, for instance, is of a youth named J. Rufus Wallingford, who isn't quite like his namesake from a financial viewpoint. "Go get some dough" is the lyric advice, which runs:

"My mother says you're a loafer,
You've worn a hole in our sofa,
I'm sorry, here's your hat—Olice Oil!"

And there's this little sisterly song about a rich admirer:

"If I had the luck,
To rope such a nut,
I'd make a bolt for the nut."

The sisters have costumed their little specialty very attractively. So, considering everything, their work by a safe margin overbalances the mediocrity of song.

William Morris again offered his condensation of "Mrs. Temple's Telegram."

It's of the old explaining-it-to-your-wife misunderstanding school and belongs to the dashing-in-and-out-doors period of American farce. Mr. Morris—always an able farceur—reads his lines admirably but the other members of the cast do not measure up very well.

Olga Seymour, the Palace's vocal discovery, was heard in a repertoire ranging from several Liza Lehmann songs to "Comin Thro the Rye." Miss Seymour is young, indeed, very girlish. She was too nervous at her debut to be accurately gauged. Her voice sounds pleasantly fresh and seems to have considerable range.

Jack Jarrott Returns to View

Jack Jarrott, erstwhile dancing partner of Joan Sawyer, came back from the dancers' oblivion to top the Colonial bill. Mr. Jarrott had Josephine Kernall, who used to be with Joseph Santley, as his partner. The usual negro orchestra tin-tin-nabulated.

The programme consisted of the one-step, fox trot, congo-tongo, and turkey trot—nothing new or worthy of interest these days. Mr. Jarrott isn't big enough to "come back" alone. Miss Kernall is a pleasant appearing little person but a lack of sympathy was apparent in their dancing.

An interesting feature was the use of pluggers. They thundered and whistled their approbation from the gallery. And Mr. Jarrott graciously responded with a little speech.

Blanche Merrill hit upon a novel idea for Maurice Burkhardt's single specialty, termed "The Thief." Burkhardt works "in one," with a drop depicting the back stage interior of a theater. A flashlight appears at the stage door and Burkhardt jimmies his way in. "It's the Colonial!" he exclaims, looking about. And he turns his revolver upon the audience. "Hands Up!"

Novel Little Single Specialty

Burkhardt vocalizes about appropriating songs and patter here and there. Then, for a moment, he drops from the character of stage burglar to that of a waiter while he sings "What a Waiter Hears." Next "Mother" is sung, being announced as something stolen from a music score. (For which Burkhardt deserves a stiff sentence.) After that he borrows a

(Continued on page 28)



MISS SOPHIE TUCKER,
Again Appearing in the Eastern Keith Theaters.



MISS GRACE DUNBAR NILE,
The Pajama Girl Heroine of "Petticoats."

OUR ELSIE'S OWN STORY

From Child Mimic to Stardom Was a Hard Road, Says Elsie Janis,
—and Mother Agrees



ELSIE JANIS is still "our Elsie." Sixteen years ago little Elsie Janis Bierbauer came to town. In the intervening years she has grown to Miss ELSIE JANIS. (Stellar type, please.) But success hasn't turned her head. She's quite girlish and unassuming.

Back stage—during the second week of her vaudeville season—Miss Janis gave her little talk. Aided and abetted by Mrs. Janis, of course. And let us first of all repeat a little comment of the star's mother.

"There are Elsie Janises born every day," she said, "but not mothers to give up their whole lives to them. I can understand how many girls of cleverness, of real ability, never find their way to light. Opportunity is necessary, of course. But, behind all success, are years of hard work and self-sacrifice. Without understanding care a wonderful plant will fade and its beautiful fruit will be lost."

"I know people say that I keep Elsie from love and companionship. But they don't guess our closeness and devotion. They don't realize how we fought our way through the years. That's why we are inseparable, and that's why we go everywhere together. But the world doesn't understand."

Elsie had just finished her "impressions." In a quaint blue embroidered kimono—just a bit worn—she leaned back tired and rather exhausted, chatting now and then while mother supplemented remarks.

"I love vaudeville," she confessed. "Of course, that sounds trite and conventional but, while the two performances each day are hard, the response of the variety audience is an electrical encouragement. Somehow I think there is more of the slapstick in the two-day than a year or so ago." Then, between the star and her mother, the story of "our Elsie's" rise to fame was told.

Her age and birthplace are secrets, not to be divulged. Mother Janis says so. Elsie wasn't born in Columbus, Ohio, as frequently noted. Mother emphatically says so. Nor was she born in Delaware, Ohio. Mother also says that. What was the birthplace? Ah!—that's part of the secret. And so is Elsie's age. Unofficially, we might remark that it's somewhere around twenty-seven. But unofficially, of course.

Mrs. Josephine Bierbauer was a teacher in a Methodist Sunday school in Columbus. The late President William McKinley, then Governor of Ohio, attended the same church, and it was really through his suggestion that Elsie started upon the stage. The little child attracted the President's attention at a church entertainment. Her skill of mimicry surprised him, and he commented: "The child must go on the stage!"

Elsie made her debut in Columbus in 1897 as little Cain in "The Charity Ball," and, a year later, she was in stock in Cincinnati, playing the child parts of such solid pre-movie old-timers as "Little Lord Launtleroy," "East Lynne," and "The Galley Slave." Then Mother Janis decided upon Broadway.

"I brought little Elsie to New York in 1900," said Mrs. Janis, "and we managed to get her into the cast of Edward E. Rice's company on the Casino Theater roof. She made a hit of her own. Then we tried vaudeville. I can vividly remember going up to Springfield, Mass., to try out for Pat Shay. Elsie went very well, and our bookings followed."

Things weren't all sunshine, however. There were many struggles. Elsie began to forge ahead in musical comedy. It was not until 1906 that she became a star in "The Vanderbilt Cup." Then she followed in the stellar roles of "The Hoyden," "The Fair Co-Ed," "The Slim Princess," "A Star for a Night," "The Lady of the Slipper," and recently in "Miss Information." In the interim, Miss Janis found time to cross the Atlantic, and make an unusual London hit.

"The night of Elsie's first success in London is one of the wonderful events of my life," her mother added. "I remember weeping in the wings as they called Elsie back again and again. And the last night over there! A huge crowd waited outside the stage door and, when we appeared, they lifted Elsie upon their shoulders. So they carried her to our automobile, singing: 'For She's a Jolly Good Fellow.'"

Elsie is said to be a mingling of Holland Dutch and Alsatian French on her mother's side, and, on her father's, of Berlin German and pure Scotch. Being absolutely neutral, we'll jump briskly over our discussion of the war. "I sang day after day in the London hospitals," Elsie said. "It was a marvelous experience—a sort of ghastly cabaret. They liked 'Tipperary' best of all, and it was strange to hear the wounded boys sing my songs with me."

"We're American enough to come back home to

spend our money," interpolated Mother Janis. "We have just bought an old Colonial mansion near Tarrytown—the historical old Castle Philippe." The house, by the way, is one of the numerous places made famous as a sleeping place of George Washington.

Up at Tarrytown Elsie Janis is quite a tomboy. "I'm learning to skate figure eights, grapevines, and all the things so necessary in society these days. So we dammed up a stream that runs through our estate, and we have a private skating rink of our own."

Elsie Janis doesn't like to talk about her bits of mimicry. "I used to be asked eternally about them by newspaper men," she remarked, "until I felt like wearing a sign reading, 'I love my imitations,' 'I feel my imitations,' 'I try to make them pleasant caricatures,' or something like that. I detest talking about them."

Only a short time ago Miss Janis met Ethel Barrymore in a New York hotel. Now, Miss Barrymore is one of the best of the Janisian "impressions."

"You can't get your voice up where mine is now," laughed Ethel, triumphantly.

"Oh, yes, I can get up there!" returned Elsie. And her voice was a perfect replica of the mature Barrymore larynx accent.

Miss Janis told the story. And she laughed with real glee over the situation. She has a substantial sense of humor. There's no doubt of that.

She has a keen literary taste, too. She writes poems—at odd moments—and besides she has penned, in humorous epistolary style, "The Love Letters of an Actress," published in book form.

Miss Janis, by the way, disclaims all intentions of invading the serious drama. Reports along Broadway have hinted at dramatic ambitions.

"I'll go on with my imitations and my musical comedy work. Folks don't want to see me in anything serious. I'm just a butterfly of the footlights. Still I might give an imitation of myself doing something serious."

FREDERICK JAMES SMITH.

Victor Morley, now playing the Orpheum Circuit, and Carolyn Elizabeth Parson, of Baltimore and leading woman of Mr. Morley's production, "A Regular Army Man," were married in Oakland, Cal., on Dec. 9.

Tod Sloan, the former jockey, is planning to enter the varieties. If plans go through, he will appear as the trainer of a racing stable in a sketch called "At Sheepshead Bay."



MISS JANIS LIKES OUTDOOR SPORTS.



MISS ELSIE JANIS MAKES A PLEASANT LITTLE FISHERMAN.

VAUDEVILLE IMPRESSIONS

The little old world is going to have peace at any price if Tin Pan Alley has anything to do with it. The gentleman who penned that Roosevelt irritant, "I Didn't Raise My Boy to Be a Soldier," has just dashed off this dream-of-peace effusion:

"The tears of blood were wiped away.
The curse of war was through.
Then all were one; Thy will was done.
Oh, God, let my dream come true."

It's hard to keep up with the Broadway pace in songs. They're advertised for a week, sung by a headliner or two, plugged with a vengeance—and then they fade away to the Song Oblivion.

We rather doubt if the popular song was ever at a lower ebb. "Waiting For the Robert E. Lee's" aren't being written these days. Broadway has come to worship at the little tin shrine of Irving Berlin—who, although possessing a knack of turning off tunes, is now in a complete rut.

The day of annoying song plugging has passed. Headliners will no longer take six "bows" and make a "speech of thanks." The absurdity of trying a song popular after that fashion is obvious. The stars who attempt it jeopardize their name. Perhaps the pluggers will turn to other fields. One dancing headliner last week seemingly had his contingent.

Vaudeville wants novelty. When Maurice Burkhardt appeared in "The Thief," he was immediately booked. The reason was clear: the turn was along new lines. In the guise of a burglar, Burkhardt dashes before the audience, offers his patter and songs and then, flashlight in hand, slips away. It is done with little—let us say—inspiration, but the novel idea is behind it. Hence the bookings.

George Jean Nathan suggests complete elimination as the best way to advance vaudeville. Yet vaudevillians are represented in every New York Musical production and in many dramatic offerings. They're "sure fire." They stand out. From Fred Niblo to Cecil Lean, Nat Willis to Harry Fox, Trixie Friganza to Belle Storey, the vanity artist is on every programme. And vaudeville is steadily going on. In a week or more, we will have Ruth St. Denis in her imaginative dances. The vaudeville playlet is developing an individuality of its own and the two-day taste in music and the dance is consistently mounting the scale.

The imitator has returned to town. Remember the horde of imitators of some seasons ago. Through the following seasons, Belle Blanche held to mimicry as a side issue to her vocalism, Ina Claire contributed some mimic bits and Cecilia Loftus returned briefly. But this year a ready welcome is awaiting this form of entertainment. Elsie Janis, premiere caricaturist, is back. Violet Dale is coming into her own. And others are following.



Photo by Arbutnot, London.
S. J. KAUFMAN.

[Being excerpts from an address recently delivered before the Playwrights Club.—Editor's note.]

ASK the average playwright what he believes to be the unusual in a one-act play, and he will invariably answer, "A production of it." And it is true that a production of his and most other one-act plays would be unusual. Why it is so true is of considerable moment to those of us who are looking seriously for one-act plays, and should be to those who write them. To be sure, he may give the other answer, "My play," but as we all have convinced ourselves that we are geniuses we are less concerned with that answer to what is an unusual play.

It is a daily newspaper platitude that it is a more difficult thing to write a one-act play than it is to write a three or four-act play. It is another like platitude, and equally beside the point, that a good one-act play is more difficult to find, and that once found, more difficult to get produced than a three or a four-act play. This latter seems to me absurd on the face of it: the sort of thing which emanates from those who are disappointed in securing a production of their one-act plays.

As to what constitutes the unusual in a one-act play, I shall say what is, of course, only my opinion. But it is based on the opinions and work of many people, who are in touch with the multifold phases of the theater. It is based, too, on a ten years' study of the theater, both here and abroad. Plus some seven years of play producing.

During the past six months I have read some three hundred one-act plays. Seventy-five per cent. were absolutely useless and almost worthless. Of the other twenty-five per cent., perhaps half had what I shall call a straight dramatic story. The others were plays with an idea of some sort, but rarely anything that might be rewritten into shape. Of the lot, I found only three plays novel enough to warrant a production! And none without changes.

Straight dramatic plays in one act are not wanted anywhere. I make this rather broad assertion because I have been attempting to place the work of many really able writers of other forms of literature—a good one-act play is literature—and have been confronted everywhere with the same reply. It is always, "It is an excellent play, but—"

The rejection is explained in that for a play in vaudeville to-day, one must have something novel, something unusual, something startling, something out-of-the-ordinary. The old-fashioned play either of the triangle of husband-lover-wife, or a "wild west" sketch, or a "burglar" sketch, or a "crook" sketch, or an "artist" sketch, or simple conflict or a comedy sketch written around a rather simple incident—these things are no longer wanted. Why authors write them one can not understand, unless one assumes that being authors, they are peculiar people. On the other hand, one would assume that any person with a reasonable amount of common sense, would ask himself, "What market is there for the particular work I am doing?" For one-act plays, there is practically but one market—vaudeville. The Washington Square Players are not a market. On the contrary, the work they do is so exceptional that one really is unable to know what they want. And they are experimenters who produce but eight plays a season. Here's a hope it's soon eighty. There is the Paris Grand Guignol, which requires thrilling thrillers which out-thrill their previous thrillers, and the result is that Americans are unable to write for the Grand Guignol, because few Americans know what the Grand Guignol has already done. In London there is a demand for "curtain-

THE UNUSUAL IN ONE-ACT PLAYS

By S. JAY KAUFMAN.

raisers," but even there the demand is no longer for the straight one-act play. And so in the theaters of London one finds an increasing number of unusual one-act plays, one of which I shall presently describe.

Many authors write playlets which they imagine suit the personalities of certain stars planning to go into vaudeville. These plays have failed again and again, because in writing for the star, they have completely forgotten that the star is no longer the solely important thing. After the first week the play is the thing. Many prominent actors have had bitter experiences in vaudeville, chiefly because the vehicle which they brought to vaudeville was nothing more nor less than a straight one-act play. The star should let the vehicle be a vehicle. Let the vehicle bring the star to vaudeville, not the star bring the vehicle to vaudeville. It is the star who seeks for a vehicle which in itself is satisfying, who remains in vaudeville. Robert T. Haines is an example, and even Mr. Haines has difficulty in finding plays for himself.

The one exception to the straight dramatic play not being wanted, is perhaps what one might call the "character" playlet. Mr. Edgar Allan Woolf has written some excellent things of this type which are novel entertainments in themselves. And it is not Mr. Woolf's custom to write a play for a star unless he has an idea for the play which in itself would succeed with an actor less well known. In these playlets he has substance. The plays are meaty. There is opportunity for acting. And more often there is, in the character or story, an unusual or novel touch in the majority of the Woolf playlets. His "The Woman Who Wants" was excellent writing with a fantastic idea at the back of the play. The point may be more clearly defined by using as an illustration Aaron Hoffman's "The Cherry Tree." Here is a straight dramatic story, but its novelty and the unusualness was in a character who would not tell a lie. The playlet succeeded too, because of the able characterization of young Mr. Green, but it would have succeeded, perhaps in less measure, if another actor had played the part. This applies, too, to the playlet in which Alexander Carr appeared some time ago.

Now, as to exactly what I mean by unusual. First and last, there must be a conflict; a story told in terms of what producers call "a fight." Then around or at the back or in the center of this conflict, something novel, something unusual. It may be in subject, or in treatment, or in both.

A playlet now running in London is called, "In a Lift." The entire action takes place in a stalled elevator. A playlet written by Julian Street, which I have called "The Third Act." An author comes before the curtain and explains that he has written a three-act play, and is unable to get it produced. He tells the audience he will read the first two acts of the play, and then the characters will act the last act. In this last act there is a play which would get over all on its own. The combination makes it in my opinion a very unusual idea. Another type of novel play is the allegorical playlet, of which "Discontent," recently done at the Colonial, is an example. These plays are cheap and trite, but they serve a purpose, and vaudeville gives them a place. A far cleverer, funnier, and more original playlet was, "And They Lived Happy Ever After," which I saw first on the continent and later bought in London and produced by arrangement with Philip Bartholomae in vaudeville two years ago. An author seated at a table reads a completed chapter of the MS. of a book, and the characters come in and do, but in burlesque, exactly what he reads. Arthur Hopkins, who has found several novelities for vaudeville, produced the funniest playlet I've seen in variety anywhere. It was called "More Sinned Against Than Usual," and is another example of the unusual one-act play.

Unfortunately in the many MSS. submitted, one finds that where there is an idea that is worth while, the play is very bad, and where the play itself is well done as a play, there is no idea at its back worth while. The result: two worth while things out of three-hundred. So that I shall not be misstated, let me add another example of the novel play. I do not mean to suggest that I believe that there is no place in vaudeville for the triangle play, and the character sketch and the other plays. I do mean to say that the plays which succeed are those plays with something remarkable in addition to the mere conflict in the play. If the triangle play is backed up by an idea, it will succeed. Mr. Sutro's play, "The Man in Front," was a play about husband, wife and lover, but there was such a clever and satirical idea back of it, that it was a success both in England and America.

And now to authors of one-act plays, I offer these equally practical suggestions:

1. That they attend the rehearsing of a one-act play. The rehearsals will give an author who is at all intelligent, an insight into what is required for effect in vaudeville. A polite request to any variety agent will secure the opportunity.

2. I advise all authors to be minutely careful about

the typing of their plays. It is amazing how little authors really know about putting their work into readable shape. A MS. submitted to me recently had 111 typewritten pages. There were sixty-five parts in the play, and it was a sketch which was supposed to run fifty minutes in vaudeville. Play-readers are human, and the psychology of the effect of a well-typed play on the mind of the reader is very interesting. When a reader sees that the business in a play is red inked, that the author describes the entrances and exits as they happen, that there are no asides, the reader will at once unconsciously assume that the author is not a novice and knows that much of the business at any rate, and will give more consideration to the work.

3. The letter which accompanies the play to the manager should merely state that the play is being sent with the letter. Nothing prejudices a reader or a manager so much as to be told how excellent the author is sure the play is. The same thing applies to the first letter which is written to a producer asking him to read the play. Authors write in detail how many characters, time it plays, serious or otherwise, etc., when all that matters is "is it good?" and that can be told only by a reading. The first letter should say simply and briefly that one has written what one hopes will be a one-act play satisfactory to the manager and ask if it may be submitted. The manager will invariably write and ask that he be allowed to read the play.

4. Read printed plays, then offer your plays to a publisher. The publisher's stamp of approval is an asset.

5. Read Nathan in *The Smart Set*, Sherwin in *The Globe* and Smith in *THE DRAMATIC MIRROR*. No man who reads them regularly can write sentimental trash.

6. Don't fold your MSS. Enclose a stamped return MS. envelope. Retain a copy always. See that your permanent name and address are on the cover and first page.

VAUDEVILLE REVIEW

(Continued from page 26.)

violin from the orchestra leader and tells vocally of his son's musical training. This is the weakest spot in the repertoire.

Police whistles finally sound off stage and Burkhardt exits once more as a burglar.

Claire Vincent and company presented a comedy sketch, "The Recoil," author not revealed. It follows the usual theme of the wife who wins her recreant husband back by making him jealous. Brother poses as the other man. The regular thing, you see. "The Recoil" has moments suggestive of a scene in "The Boomerang."

The sketch is crudely written in the main and played below the standard of modern vaudeville. The player—not programmed—who depicts the brother stands out above the rest of the company.

THE ENGLISH VARIETY YEAR

The year 1915, that has been so exacting in its anxieties, is in its last hours, says the *London Era*. It has been a year of tremendous happenings; but, despite its sadness and its sorrows, there has been cause for profound thankfulness in the world of the halls, wherein business has again been remarkable, considering that the Empire is under a cloud of peril. Indeed, from reports to hand from London and the big centers an immense number of us seem to have solved the difficult ethical problem raised by the war—i. e., the amount of patronage which the public ought to bestow on music hall and theatrical entertainments—by going much as usual. Were we to assume that, with European conflict, and millions of armed men facing each other in the trenches, we are all in duty bound to refrain from amusements of any kind, then it would certainly seem to follow that all places of amusement should remain closed during the war period—a procedure that has been advocated by many conscientious and well-meaning people.

Is there any justification, say they, for the pleasure of theater or hall, when in neither one nor the other can mental stimulus or exaltation be discovered in the performances? Justification for non-closure is found in the presence of hundreds of our brave boys who come home for short leave from the trenches, and naturally seek much-needed relief from nerve wrack in the genial influence of lighter entertainment.

The *Era* notes the important deaths of the year: W. H. Clemart, Charles Weldon, James Howell, Maurice de Frece, George Gilbert, Lionel Mackinder, the actor who was killed in battle, Guy Struthers, who died of wounds received at Suvla, and Barclay Gammon.

This is a time of trial rather than of achievement, continues *The Era*, and the most that can be expected in the world of the halls is that its cheery inhabitants should mark time bravely, cheerfully, and hopefully.

BERNHARDT IN LONDON

LONDON, (Special).—Mme. Sarah Bernhardt opened in the varieties at the Coliseum on Jan. 3. Mme. Bernhardt is offering "Les Cathedrales," a dramatic poem in one scene by Eugene Morand. A tremendous reception was accorded the actress. The curtain rises on a scene showing a battlefield with a French soldier asleep. The subsequent action is really his dream. Figures, symbolizing the famous cathedrals of France, appear. Patriotic speeches come thick and fast—and we learn that the spirit of France is in the spirit of her cathedrals. Mme. Bernhardt personifies the Strasbourg Cathedral, still awaiting deliverance. Although it is a "sitting" role, she read her lines with all her old-time burning vehemence. The "poem" has effective music by Gabriel Plerne.

Mlle. Genée is at the Alhambra in new dances. Her season will run four weeks, after which she may appear briefly with the Paris Opera.

Henri de Vries has gone to America for vaudeville, accompanied by his wife, Dorothy Drake.

Alice Hegeman has left the Hippodrome cast and sailed for America.

CHICAGO VAUDEVILLE

CHICAGO (Special).—The Fashion Show headlines at the Majestic and the return of Ray Samuels to her home town makes the bill doubly attractive. Weber and Fields made excellent headlines last week, attracting big business and figuring in a bill which gave splendid satisfaction. Nellie Nichols participated in the programme, making a personal success. The Primrose Four and Williams and Wolfus were prominent. Weber and Fields this week moved to the Palace, where they have the support of a pleasing array of vaudeville talent. Nora Bayes was headliner there last week, appearing on a strong bill, which included Lillian Kingsbury and company, and Dainty Marie. Miss Kingsbury is a Chicago girl, and her appearance was a matter of more than passing interest. Buck Weaver, Jim Scott and girls headlined at McVicker's last week, and Edward Abeles is the feature player there this week.

The American Production Company, in which Edward Rowland and Ralph T. Kettering are leading spirits, will put the Lincoln J. Carter plays and effects into vaudeville.

P. J. Schaefer, of Jones, Linick and Schaefer, is at Hot Springs, Ark., where his principal amusement is golf. He will not return to Chicago until April.

Anna Eva Fay and Flo Irwin are among coming attractions at McVicker's.

Low Price and Tillie Zick passed through Chicago last week. They cancelled their Orpheum time, as an interesting family event is expected. E. E. MEADITH.

GOSSIP

John O'Malley is just completing a seven-teen weeks' vaudeville tour, during which he has been unusually successful, according to out-of-town reports. Mr. O'Malley will shortly be heard in New York. He is said to have a voice of unusual range, being able to reach E natural above high C. Mr. O'Malley is consequently being billed as "the John McCormack of Vaudeville."

Helen Ware is likely to return to vaudeville.

Blanche Merrill is writing new material for Lillian Shaw.

Mlle. Feylene Verblat left the Palace bill without completing last week. Maryon Vade succeeded Mlle. Verblat.

Franklyn Ardell, late of "Katinka," opened in vaudeville late this week in Stamford. Mr. Ardell is using his new sketch, "The Wife Saver."

Rita Gould has returned to the Loew circuit.

Harry Tighe and Sylvia Jason are now offering their new two-act at the Colonial.

MAURICE FARKOA AND JOSE COLLINS TO REUNITE FOR VAUDEVILLE

Billy Gaxton and Anna Laughlin to Split—Weber and Fields Headed East

BY WALTER J. KINGSLEY.

MARIE TEMPEST will play no more vaudeville after her present week at the Orpheum. She has canceled her Boston date and will return to comedy. This is a pity, for Marie Tempest brought exquisite art, a delightful personality and an all-around air of the highest distinction to the two-a-day. Her act grew better day by day at the Palace, and this week at the Orpheum it is a little gem. Miss Tempest has her voice placed nicely, her routine of songs wisely chosen, and her stage business worked out to a nicety, but somehow or other she refuses to become acclimated to vaudeville and says frankly that she does not really like it and doesn't know how on earth she came to try it. We are very, very sorry that Miss Tempest is quitting us—quite desolated, in fact—for she has a pretty wit, is a gracious gentleman, and a great artiste.

Melville Ellis, who accompanied Miss Tempest at the piano and as always scored a tremendous hit, will continue in the two-a-day, taking as his new team-mate Irene Bordon, the clever French girl who has been singing at Chez Fyechers, following her engagement as a Shubert prima donna. She and Ellis should make a corking act. It is to be hoped that the gorgeously lovely set designed by Ellis for Miss Tempest goes to the new combination. If Bordon is wise, she will let Ellis arrange everything and decide everything, for he is a consummate showman; you cannot take that away from him.

Another pleasing pair who will soon be heard in the Keith houses are Maurice Farkoa and Jose Collins. The moment their act is ready it will be promptly booked. Farkoa has been singing at Chez Fyechers, which loses both him and Bordon. Bonnie Glass quit the place some time ago. Fyecher is finding New York not a little different than Paris, where hypocrisy is conspicuous by its absence in the Tenderloin.

Sam Bernard will do a German monologue at the Colonial Theater, March 27.

Weber and Fields will be back in New York at the Orpheum on March 6, and arrangements are under way to give them a monster theater party, made up of members of the various theatrical clubs.

In the various voting contests conducted by the Keith theaters in New York to determine the relative popularity of players, Henry (Squidulem) Lewis and Eddie Leonard have invariably headed the lists.

The best known and the most popular of the younger booking men is on the verge of matrimony. A charming widow, with a bank account running to seven figures, re-

gards him as a veritable Prince Charming, and I think that a marriage will be booked soon.

George Nash is going to bounce into the varieties at the Colonial next week in a sketch by Aaron Hoffmann, called "The Unexpected."

Billy Gaxton and Anna Laughlin, who are doing a successful singing, dancing, and comedy act, are about to split, as the young woman insists upon a champion's share of the salary. No fifty-fifty for her, but rather a 75-25 division. Gaxton is too popular to go on this way, and the Keith offices has directed him to put on "A Regular Business Man," the famous Douglas Fairbanks sketch, and keep right on going. Gaxton has been playing week after week on the same bill with Lady de Bathe, who has come to rather rely upon him as a loyal squire.

Gertrude Vanderbilt has proven to the satisfaction of the United Booking Offices that she is a born Vanderbilt and an honest-to-goodness kinswoman of the celebrated family which kind of gold plate. Her great grandfather was a first cousin to "Commodore" Vanderbilt and worked with him on the Staten Island ferry. An expert in genealogy has delved deeply into Miss Vanderbilt's family history and his signed and certified statement won a bet of \$50 from Bill Clark, stage manager of the Palace, who insinuated that the name Vanderbilt was one of "the stage monikers."

I suppose that here and there in vaudeville there are artists who are interested in the literary treatment of the two-a-day by the few artists who ever employ it for a theme. All such should buy *The Poetry Journal* for December and read Conrad Alken's free verse, entitled "Turns and Movies." As William Marion Reedy says: "Alken makes the vaudevillians tell about themselves now with a horrible truthfulness, now with a really piercing beauty. Here you see into the hearts of a song and dance team—each freezing with hatred, envy, jealousy. Here are two singers doing a love scene together and each rejoicing in their infidelity to each other." Alken reveals the inner life of a score of "turns" and he probes frankly into the psychology of types that hitherto have been shunned in Anglo-Saxon literature—that is to say he explores the sub-cellars of artistic life. However the verse is always pleasing, no matter how realistic it may be. Alken is a big man and this is one of the biggest things he has done; it goes to prove that poetry can handle the everyday stuff of life and get away with it. He calls things by their right names and surely no one who is on the level objects to that. It's the rats who will squeal at Alken's daring vers libre.

HARRISON BROCKBANK PRODUCES VICTOR HERBERT ACT FOR VARIETIES

Marie Tempest Leaving Two-a-Day—Nan Halperin for Production—Melville Ellis to Appear with Bordon

Harrison Brockbank announces the production of a "Musical Festival" of hits by Victor Herbert. The offering will present numbers from Mr. Herbert's "The Red Mill," "The Singing Girl," "The Serenade," "The Prima Donna," "The Enchantress," "Babes in Toyland," "Babette," "Algeria," "Mlle. Modiste," "Nordland," "Naughty Marietta," "Sweethearts," and other successes.

Mr. Brockbank has engaged an elaborate cast, among the players being Mayme Gehrue, Louise De Lara, late of the New Orleans and Zoro Opera companies; Phyllis Davies, late of the Boston and Pavlova organization; Mlle. Navarro, Haigh Jackson, late of Covent Garden and Berlin; Gilbert Wilson, late of the Century Opera company; Lillian Pike, and Mr. Skeddson. M. S. Bentham is arranging an early vaudeville opening.

The offering will have a double quartette and quartette of instrumentalists, headed by Katharine Pike, pianist. Special scenery has been designed by Tom Powers, the cartoonist, and executed by Charles Spang.

The rehearsals are now under way under Mr. Herbert's personal direction.

Marie Tempest leaves vaudeville on Sunday. Further bookings have been dropped and Miss Tempest will likely be seen in a production shortly.

Melville Ellis, who has been appearing at the piano with Miss Tempest, will be seen in the varieties very soon with Mlle. Bordon. Conflicting of temperaments is said to have had something to do with the breaking up of the Tempest-Ellis vaudeville combination.

M. S. Bentham will direct the tour of Mlle. Bordon and Mr. Ellis.

Nan Halperin arrived in New York last week, having recently completed an Orpheum tour. Miss Halperin rested two weeks at her home in Chicago.

Miss Halperin is likely to be seen next in musical comedy. An offer is now under consideration.

Will Cressy is breaking new records as a writer of vaudeville sketches. In the past few weeks he has turned out four brand new playlets. Mr. Cressy has furnished



Bangs, N. Y.
MISS BERTHA CREIGHTON,
Appearing in Willard Bowman's Comedy,
"Our Husband."

Mrs. Louis James with "The Bending of Bettie Berdeux," and Mrs. James opened her season in Newark on Thursday, Jan. 20. "Judge Calhoun" is the title of Mr. Cressy's vehicle for James Clarence Harvey, George Wilson and company. The sketch opened in Hoboken on Jan. 17. George A. Beane has Mr. Cressy's "Captain Bill Hogardus," opening on Jan. 27 in Jersey City. The fourth playlet is "Playmates," being used by Arthur Havel. Mr. Havel opened at the Harlem Opera House on Jan. 6.

"The Punch" is the title of Edgar Allan Woolf and Jack Wilson's vaudeville vehicle for Kitty Gordon. The Mirror first noted that Mr. Woolf was writing a sketch for Miss Gordon's vaudeville use. Miss Gordon closed her engagement at the Winter Garden on Saturday, when "The World of Pleasure" ended its New York run, and she will be seen in two pictures for the World Film Corporation before appearing in the variety comedienne. Frederick McKay made the necessary negotiations.

Alma Tell is now playing the principal role in the Eastern cast of "The Passion Play of Washington Square." The sketch is now at the Royal Theater.

Dorothy Meuther is making her first appearance in the metropolitan Keith theaters this week, being on the Bushwick bill.

The Piccolo Midgets have been signed for the new Winter Garden production through the M. S. Bentham offices.

Jeanette Dupree and Vinnie Henshaw, billed as "those two women," appear shortly in vaudeville in a political satire by James Madison.

Abe Attell, the pugilist, opens in vaudeville at the Royal on Monday.

The new Proctor Theater in Yonkers has been turned over to the F. F. Proctor interests by the owners. The opening will be announced shortly.

William Morris played the role of Frank Fuller in "Mrs. Temple's Telegram" for the thousandth time at the Palace last Sunday evening, Jan. 23. Mr. Morris created the part when the farce was produced at the Madison Square Theater in 1908. The tabloid version, by the way, is slated to next Summer in the Keith houses.

Well, well, listen to this dispatch to the New York Times:

Riponwood, N. J., Jan. 21.—Believing that vaudeville acts were harmful to the morals of the young, the Village Commissioners have refused a permit to the manager of a local theater to add vaudeville to his movie programme. The Federation of Men's Clubs of the local churches were behind the opposition.

Mae O'Neill, in former years connected with Keith's Fifty-eighth Street Theater, and Peggy Hughes, of Keith's Crescent Theater, are now at the Prospect, Brooklyn, box-office.

Frederick F. Proctor, Jr., was sued in the Supreme Court on Jan. 5 for a separation by Mrs. Georgia A. Lyon Proctor, who was married to him secretly in June, 1911, at Stamford, Conn. Mrs. Proctor alleges in her complaint that her husband has been too friendly with three women. Mr. Proctor is secretary and treasurer of F. F. Proctor, Inc., and is also an officer of other corporations. His wife declares that he has an income of \$30,000 a year and asks liberal alimony. Mrs. Proctor was formerly the wife of Captain Robert F. Lyon, of the Old Guard, from whom she separated and got a divorce in 1905.

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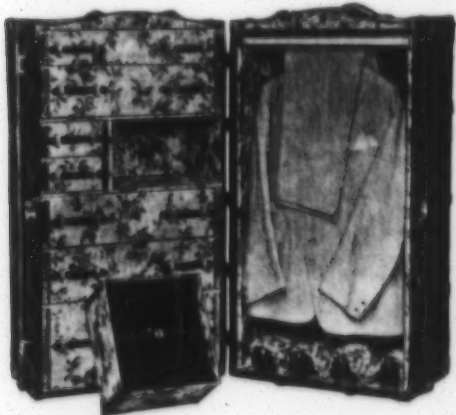
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DUNOVAN and Lee: Orph.,
Memphis, 30-Feb. 5.
DOOLEY, Jed and Ethel:
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B'klyn, 7-12.
DOYLE and Elaine: Orph.,
Chattanooga, 7-9: Grand,
Knoxville, 10-12.
DUGAN and Raymond: Palace,
Chgo.
DUTTON'S: Orph., Frisco.
DYER, Faye, Trio: Orph., Seat-
tle, Orph., Portland, Ore., 30-
Feb. 5.
EARL and Curtis: Keith's,
Cinti., Colonial, Erie, Pa., 31-
Feb. 5: Empress, Grand Rapids,
7-12.
EARLE, Georgia, Co.: Keith's,
Chgo., 31-Feb. 5.
ELLISON, Glen: Orph., Mem-
phis: Orph., New Orleans, 30-
Feb. 5.
EMERSON and Baldwin: Colo-
nial, N.Y.C.: Orph., Mont-
real, 7-12.
EMMETT and Tongue: Orph.,
Montreal, 31-Feb. 5: Do-
minion, Ottawa, 7-12.
ERFORD'S Sensation: Alham-
bra, N.Y.C.: Bushwick, B'klyn,
31-Feb. 5: Prospect,
B'klyn, 7-12.
ERNIE and Ernie: Keith's,
Profr.
EREST'S Monkeys: Keith's,
Columbus: Keith's, Toledo,
31-Feb. 5: Keith's, Cleveland,
7-12.
FABRIZIO: Keith's, Boston:
Fargo and White, Bilou, Sa-
vannah, 27-29: Forsythe, At-
lanta, Feb. 7-12.
FARRER, Gloria: Keith's, Bos-
ton: Keith's, Profr., 31-Feb.
5: Prospect, B'klyn, 7-12.
FARRER, Marguerite: Palace,
Chgo.
FARRELL and Farrell: Orph.,
Chattanooga, 31-Feb. 2:
Grand, Knoxville, 3-5: Prin-
cess, Nashville, 7-9: Lyric,
Birmingham, 10-12.
FASCINATING Flora: Lyric,
Hamilton, Can., 31-Feb. 5.
FASHION Show: Maj., Chgo.:
Maj., Milwaukee, 30-Feb. 5.
FASHION Show (Western):
Orph., St. Paul: Empress,
Grand Rapids, Feb. 7-12.
FATIMA: Orph., Salt Lake
City: Orph., Denver, 30-Feb.
5.
FISHER, Grace, Co.: Empress,
Grand Rapids, 31-Feb. 5:
Keith's, Toledo, 7-12.
FISHER, Harry, Co.: Colum-
bia, St. Louis.
FITZGERALD, Bert: Princess,
Nashville, 27-29: Grand,
Chattanooga, 31-Feb. 2: Orph.,
Chattanooga, 3-5: Colonial,
Norfolk, 7-9: Bijou, Rich-
mond, 10-12.
FITZGERALD, Marc: Keith's,
Phila., 31-Feb. 5.
FLANAGAN and Edwards:
Keith's, Boston: Shea's, Buf-
falo, Feb. 7-12.
FLAVILL, Jack: Orph., Salt Lake
City, 30-Feb. 5.
FLOODS, Three: Shea's, To-
ronto: Temple, Detroit, 31-
Feb. 5.
FOGARTY, Frank: Orph.,
Wilton, 30-Feb. 5.
FOREST Fire: Keith's, Wash.,
Keith's, Columbus, Feb. 7-12.
FOY, Eddie and Family:
Orph., Salt Lake City: Orph.,
Denver, 30-Feb. 5.
FRANCIS, Adeline: Keith's,
Toledo: Keith's, Columbus,
Feb. 7-12.
FRANCOIS, Margot: Orph.,
New Orleans.
FREEMAN and Dunham:
Orph., Salt Lake City: Orph.,
Denver, 30-Feb. 5.
GALLAGHER and Martin:
Prospect, B'klyn: Garrick,
Wilmington, Del., 31-Feb. 5:
Keith's, Phila., 7-12.
GALLETTI'S Monkeys: Orph.,
New Orleans.
GARCONETTI Brothers: Maj.,
Milwaukee: Columbia, St.
Louis, 30-Feb. 5.
GARDNER, Trio: Orph., Min-
neapolis, 30-Feb. 5.
GAUTHIER and Dext: Orph.,
Fresno: Orph., Los Angeles,
30-Feb. 5.
GAUTHIER'S Toy Shop: Colonial,
Norfolk, 27-29: Forsythe, At-
lanta, 31-Feb. 5: Lyric, Bir-
mingham, 7-9: Princess,
Nashville, 10-12.
GERMAINE, Herbert, Trio:
Orph., Winnipeg, 30-Feb. 5.
GIRARD, Harry, Co.: Bush-
wick, B'klyn, 31-Feb. 5.
GIRL in the Moon: Palace,
Chgo., 30-Feb. 5.
GLADYERS: Keith's, Bos-
ton, 29-Feb. 5.
CLOSE, Augusta: Keith's,
Cleveland: Colonial, N.Y.C.,
31-Feb. 5.
GOLDEN, Claude: Temple,
Rochester.
GOLDSMITH and Home:
Orph., St. Paul: Orph., Win-
nipeg, 30-Feb. 5.
GOLFING Girls: Bijou, Sa-
vannah, 31-Feb. 2: Orph.,
Jacksonville, 3-5: Bijou, Rich-
mond, 7-9: Colonial, Norfolk,
10-12.
GORDON, John R.: Orph.,
Profr., 30-Feb. 5.
GORDON, Paul: Colonial, N.
Y.C., 31-Feb. 5: Orph.,
B'klyn, 7-12.
GORDON and Roca: Garrick,
Wilmington, Del., 31-Feb. 5.
GORDON, Robbie: Maryland,
Baltimore: Keith's, Phila., 31-
Feb. 5.
GRAY, Hoe Bee, and Summer-
ville: Maryland, Baltimore, 31-
Feb. 5.
GRAZERS: Maryland, Balto.:
Temple, Detroit, 31-Feb. 5.
GREEN, Harry, Co.: Orph.,
Omaha: Orph., Minneapolis,
30-Feb. 5.
GRUBER'S Animals: Prospect,
B'klyn: Keith's, Boston, 31-
Feb. 5: Keith's, Profr., 7-12.
GYR, Ora: Keith's, Boston.
HALL, Nelson: Laura: Orph.,
Omaha, 30-Feb. 5.
HALLEN and Fuller: Keith's,
Toledo: Keith's, Columbus,
31-Feb. 5: Keith's, Cinti., 7-
12.
HANKE, Hans: Maj., Mil-
waukee.
HARDEMAN, Florence: Palace,
N.Y.C.
HARMONY Trio: Orph., Fris-
co, 30-Feb. 5.
HARRINGTON and Perry:
Lyric, Birmingham, 27-29.
HARRIS and Marion: Bush-
wick, B'klyn, 31-Feb. 5.
HAWKINS, Lew: Orph., Lin-
coln, 27-29: Orph., Kansas
City, 30-Feb. 5.
HAYDN, Borden and Hardy:
Royal, N.Y.C.
HEATH, Jessie: Alhambra,
N.Y.C.: Bushwick, B'klyn,
31-Feb. 5: Keith's, Phila., 7-
12.
HELL, Anna: Orph., Los An-
geles.
HENDER, Ruby: Orph.,
Frisco, 30-Feb. 5.
HERMAN, Al: Maj., Mil-
waukee, 30-Feb. 5: Keith's,
Dayton, 7-12.
HIGLEY, Bidder: Temple,
Rochester, 31-Feb. 5: Orph.,
Montreal, 7-12.
HINES and Wilbur: Orph.,
Omaha, 31-Feb. 5.
HOLME, Robert H., Co.: Al-
hambra, N.Y.C.: 8.
HODGES Musical Five: Grand,
Knoxville, 27-29: Bijou, Rich-
mond, 31-Feb. 2: Colonial,
Norfolk, 3-5.
HOFMANN, Gertrude, in Sum-
mer: Grand, Calgary, Can.:
Orph., Seattle, 30-Feb. 5.
HOLMES and Buchanan: Al-
hambra, N.Y.C., 31-Feb. 5.
HONEY Boys: Keith's, Louis-
ville: Keith's, Dayton, 7-12.
HORLICK, Ensemble: Colonial,
N.Y.C.: Keith's, Boston, 31-
Feb. 5.
HOWARD and Fields: Orph.,
Chattanooga, 27-29: Bijou,
Savannah, 31-Feb. 2: Vic-
toria, Charleston, 3-5.
HOWARD, Kibbel and Her-
bert: Royal, N.Y.C., 31-Feb.
5.
HOWARD, Joseph and Clarke:
Orph., Seattle: Orph., Port-
land, Ore., 30-Feb. 5.
HOWARD'S Punks: Orph.,
Montreal, 31-Feb. 5.
HOWELL, George, Co.: Pros-
pect, B'klyn, Feb. 7-12.
HUGHES, Gene, Mrs. Co.:
Orph., Oakland, 30-Feb. 5.
HUTCHINSON and Francis:
Keith's, Cleveland: Keith's,
Wash., 31-Feb. 5.
IDEAL: Orph., B'klyn.
IMHOFF, Conn and Corcoran:
Keith's, Louisville.
IMPERIAL Jiu Jitsu Troupe:
Hipp., Youngstown, 31-Feb. 5.
INTERNATIONAL Girls: Maj.,
Milwaukee: Hipp., Youngs-
town, 31-Feb. 5.
JACKSON and Wahl: Dominion,
Ottawa: Orph., Montreal, 31-
Feb. 5.
JACKSON, Leo and Mae: Orph.,
Salt Lake City: Orph., Den-
ver, 30-Feb. 5.
JAHNS, Three: Bonnoke, Ro-
anoke, Va., 27-29: Davis,
Pittsburgh, Feb. 7-12.
JANIS, Elsie: Bushwick,
B'klyn: Keith's, Wash., 31-
Feb. 5: Maryland, Balto., 7-
12.
JARDON, Dorothy: Orph.,
Winnipeg: Grand, Calgary,
30-Feb. 5.
JEWELL, S. Miniature: Berne:
Keith's, Boston: Bushwick,
B'klyn, Feb. 7-12.
KAIYAMA, Lyric, Birmin-
gham, 27-29: Forsythe, At-
lanta, 31-Feb. 5: Orph., Jack-
sonville, 7-9: Bijou, Savan-
nah, 10-12.
KEANE, J. M. Co.: Colonial,
Erie, Pa., 31-Feb. 5.
KEANE, Robert Emmett: Maj.,
Chgo.: Keith's, Cinti., Feb.
7-12.
KEIT and De Mont: Maryland,
Balto.: Bijou, Richmond, 31-
Feb. 2: Colonial, Norfolk, 3-
5: Victoria, Charleston, 7-9.
KELLY, Walter C.: Columbia,
St. Louis: Orph., Memphis,
30-Feb. 5.
KENNEDY, Jack, Co.: Lyric,
Birmingham, 27-29: Colonial,
Norfolk, 31-Feb. 2: Bijou,
Richmond, 3-5.
KERR and Weston: Shea's,
Toronto.
KERVILLE Family: Forsythe,
Atlanta: Lyric, Birmingham,
31-Feb. 2: Princess, Nash-
ville, 3-5: Keith's, Columbus,
7-12.
KETCHUM and Chestnut:
Keith's, Louisville, 31-Feb.
5: Forsythe, Atlanta, 7-12.
KING and King: Forsythe, At-
lanta, Feb. 7-12.
KING, Mazie, Co.: Orph.,
Kansas City: Maj., Milwan-
kee, 30-Feb. 5.
KINGSBURY, Lillian, Co.:
Maj., Milwaukee.
KINGSTON and Ebner:
Temple, Rochester: Shea's,
Buffalo, 31-Feb. 5.
KIRK and Fogarty: Orph.,
Kansas City: Palace, Chgo.,
30-Feb. 5.
KITAMURAS: Orph., Seattle,
Orph., Portland, Ore., 30-
Feb. 5.
LA GRACIOSA, Prospect,
B'klyn.
LADY Alice's Pets: Keith's,
Boston: Shea's, Buffalo, Feb.
7-12.
LADY Sen Maj.: Keith's, Profr.,
Alhambra, N.Y.C., Feb. 7-12.

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Week of Feb. 14, Bushwick

Week of Feb. 21, Colonial
Week of Feb. 28, Boston

Booked solid in Keith Theatres till June, 1916

Direction HARRY WEBER

MILTON and De Long Sisters: Temple, Rochester, Empress, Grand Rapids, 31-Feb. 5; Keith's, Toledo, 7-12.

MIRANO Brothers: Orph., Winnipeg, Grand, Calgary, 30-Feb. 5.

MISRA, Olga, Trio: Orph., Seattle, Orph., Portland, Ore., 30-Feb. 5.

MONROE and Mack: Keith's, Indianapolis, 31-Feb. 5; Keith's, Louisville, 7-12.

MORON and Morris: Temple, Rochester, Keith's, Boston, 31-Feb. 5.

MOORE and Hanger: Orph., Fresno, 27-29; Orph., Los Angeles, 30-Feb. 5.

MOORE, O'Brien and McCormick: Grand, Calgary, Can., Orph., Seattle, 30-Feb. 5.

MORAN and Wiser: Garrick, Wilmington, Del.; Royal, N. Y. C., 31-Feb. 5.

MORRELLS, B., Sextette: Orph., B'klyn, 31-Feb. 5; Colonial, N.Y.C., 7-12.

MORRIS, William, Co.: Keith's, Phila., Orph., B'klyn, 31-Feb. 5; Alhambra, N.Y.C., 7-12.

MORRISSEY and Hackett: Palace, N.Y.C.; Keith's, Boston, 31-Feb. 5.

MORTIMER, Tyrrell and Holt: Bushwick, B'klyn.

MORTON and Moore: Colonial, N.Y.C.; Bushwick, B'klyn, 31-Feb. 5; Keith's, Prov., 7-12.

MORTON, Edward: Orph., St. Paul, Orph., Minneapolis, 30-Feb. 5.

MURPHY, Frankie: Orph., Minneapolis, Orph., Winnipeg, 30-Feb. 5.

MYRL and Delmar: Dominion, Ottawa, Shea's, Buffalo, 31-Feb. 5.

NAIRM'S Dogs: Palace, N.Y. C.

NEW Producer: Palace, N.Y. C.; Keith's, Prov., 31-Feb. 5.

NICHOLS, Nellie V.: Columbia, St. Louis; Orph., Memphis, 30-Feb. 5.

MONETTE, Orph., Denver, Orph., Colorado Springs, 31-Feb. 1; Orph., Lincoln, 3-5.

NORDSTROM, Frances, Co.: Maryland, Balto.; Keith's, Prov., 31-Feb. 5.

NORDSTROM, Marie: Keith's, Phila.

NORTH, Frank, Co.: Maryland, Balto., 31-Feb. 5; Colonial, Erie, Pa., 7-12.

NORTON, Ruby and Sammy Lee: Bushwick, B'klyn, Colonial, N.Y.C., 31-Feb. 5; Keith's, Wash., 7-12.

NOSSES, Musical Six: Roanoke, Roanoke, Va., 31-Feb. 2.

ST. GEORGE, J. Charlotte, Co.: New Orleans, 23-29; Lyric, Birmingham, 31-Feb. 2; Princess, Nashville, 3-5; Forsythe, Atlanta, 7-12.

OLIVA, Keith's, Columbus, Maj., Chgo.; Keith's, Toledo, Feb. 7-12.

O'DONNELL and Blaire: Royal, N.Y.C., 31-Feb. 5.

OLCOTT, Charles: Shea's, Toronto; Keith's, Boston, 31-Feb. 5; Colonial, N.Y.C., 7-12.

OLD Homestead Eight: Roanoke, Roanoke, Va., 27-29; Colonial, Norfolk, 31-Feb. 2; Bijou, Richmond, 3-5; Keith's, Wash., 7-12.

OLGA, Maj., Chgo., 30-Feb. 5.

ORTH and Dooley: Keith's, Prov., 31-Feb. 5.

OSNATIS, Four: Victoria, Charleston, 27-29.

OXFORD Trio: Bushwick, B'klyn.

PAGE, Hack and Mack: Orph., Denver; Orph., Colorado Springs, 31-Feb. 1; Orph., Lincoln, 3-5.

PAKA, Toots Co.: Columbia, St. Louis; Orph., Memphis, 30-Feb. 5.

PALFREY, Hall and Brown: Prospect, B'klyn.

PALMER, Gaston: Empress, Grand Rapids, 31-Feb. 5; Keith's, Toledo, 7-12.

PARRY, J. Charlotte, Co.: Keith's, Cincinnati; Keith's, Louisville, 31-Feb. 5.

PASSION Play of Washington Square: Royal, N.Y.C.; Colonial, N.Y.C., 31-Feb. 5.

PATRICKS, B'klyn, Savannah, 31-Feb. 2; Orph., Jacksonville, 3-5; Colonial, Norfolk, 7-9; Bijou, Richmond, 10-12.

PAUL, Le Van and Dobbs: Grand, Calgary, Can., Orph., Seattle, 30-Feb. 5.

PAYNE and Niemeyer: Orph., Memphis, Orph., New Orleans, 30-Feb. 5.

PETTICATS: Empress, Grand Rapids, 31-Feb. 5.

PIERLO and Schofield: Empress, Grand Rapids, Palace, Chgo., 30-Feb. 5.

PISANO and Bingham: Orph., Jacksonville, 31-Feb. 2; Bijou, Savannah, 3-5; Victoria, Charleston, 10-12.

POLZIN Brothers: Colonial, Erie, Pa.

POWELL, Catherine: Maj., Milwaukee.

PRIMOSE Four: Maj., Milwaukee.

PRUETTE, William and Co.: Orph., Memphis, Orph., New Orleans, 30-Feb. 5.

PUCK, Harry and Eva: Hipp., Youngstown, 31-Feb. 5; Keith's, Indianapolis, 7-12.

QUIGLEY and Fitzgerald: Maj., Chgo., 30-Feb. 5.

QUIROGA, Keith's, Prov., Orph., Montreal; Temple, Detroit, 31-Feb. 5.

RAND EGGEB, G. Aldo: Keith's, Prov.

RATLIFF, Harry and Harden: Royal, N.Y.C.

REGEI, Dorothy: Keith's, Columbus; Hipp., Youngstown, 31-Feb. 5; Keith's, Indianapolis, 7-12.

REISNER and Gores: Orph., Minneapolis, Orph., Winnipeg, 30-Feb. 5.

REYNOLDS, a d d Donagan: Orph., Salt Lake City, 30-Feb. 5.

RING, Julie, Co.: Orph., Minneapolis, Orph., St. Paul, 30-Feb. 5.

RIVES and Harrison: Orph., Kansas City; Shea's, Buffalo, 31-Feb. 5.

ROCHEZ Monkeys: Orph., Memphis, Orph., New Orleans, 30-Feb. 5.

ROCK, William and White: Orph., Frisco, 30-Feb. 5.

ROCKWELL and Woods: Alhambra, N.Y.C., 31-Feb. 5.

ROMAS, Seven: Orph., Jacksonville, 27-29; Colonial, Norfolk, 31-Feb. 2; Bijou, Richmond, 3-5.

ROMER and Mitchell: Prospect, B'klyn.

ROONEY and Bent: Orph., Memphis; Lyric, Birmingham, Feb. 7-9; Princess, Nashville, 10-12.

ROSE, Julian: Keith's, Indianapolis; Orph., New Orleans, 30-Feb. 5.

ROSHANABA: Orph., Los Angeles.

RUTLAND, Henry G.: Keith's, Phila.; Roanoke, Roanoke, Va., 31-Feb. 2; Orph., Winston-Salem, 3-5; Bijou, Savannah, 7-9; Orph., Jacksonville, 10-12.

RUSSELL, Lillian: Orph., Kansas City, 30-Feb. 5.

RUTLAND, Belle: Orph., Chattanooga, 27-29; Bijou, Richmond, 31-Feb. 2; Colonial, Norfolk, 3-5.

RYAN and Lee: Orph., Los Angeles, 30-Feb. 5.

RYAN and Tierney: Keith's, Louisville; Shea's, Buffalo, 31-Feb. 5.

SABINA, Vera, Co.: Keith's, Cleveland, Feb. 7-12.

SAINT and Sinner: Orph., Memphis, 20-Feb. 5.

SAMUELS, Ray: Maj., Chgo., Feb. 7-12.

SANSONE and Delilah: Keith's, Indianapolis; Davis, Pittsburgh, 31-Feb. 5; Keith's, Dayton, 7-12.

SANTLEY and Norton: Bushwick, B'klyn; Keith's, Phila., 31-Feb. 5; Colonial, Norfolk, 7-9; Bijou, Richmond, 10-12.

SARANOFF and Randall: Alhambra, N.Y.C.

SAXO Sextette: Shea's, Toronto.

SCHIEFF, Fritz: Orph., New Orleans; Keith's, Louisville, Feb. 7-12.

SCHIAVONI Troupe: Orph., Kansas City; Orph., Omaha, 30-Feb. 5.

SCHILLING and Anderson: Colonial, Norfolk, 31-Feb. 2; Bijou, Richmond, 3-5.

SCHMETTENS: Orph., B'klyn; Alhambra, N.Y.C., 31-Feb. 5; Prospect, B'klyn, 7-12.

SCOTT, Lada and Lasson: Keith's, Phila.; Bushwick, B'klyn, 31-Feb. 5; Keith's, Boston, 7-12.

SCOTT and Keane: Lyric, Birmingham, 27-29; Forsythe, Atlanta, 31-Feb. 5.

SHARP and Turke: Orph., Winnipeg, Grand, Calgary, 30-Feb. 5.

SHOEMAKER, Dorothy, Co.: Orph., Winnipeg; Grand, Calgary, 30-Feb. 5.

SIMON, Louis, Co.: Forsythe, Atlanta.

SIMMS, Willard, Co.: Orph., B'klyn; Keith's, Phila., 31-Feb. 5; Garrick, Wilmington, Del., 7-12.

SINGER and Zeigler Twins: Orph., Los Angeles.

SMALLEY, Ralph: Orph., Montreal, 31-Feb. 5.

SMITH and Austin: Orph., Portland, Ore., and Bobby, Keith's, Dayton, 31-Feb. 5.

SOCIETY Buds: Forsythe, Atlanta, 31-Feb. 5.

SPRELLWELL, Keith's, Wash.

SPELLMAN, S.: Bijou, Savannah, 27-29; Lyric, Birmingham, Feb. 7-9; Princess, Nashville, 10-12.

STAINES Circus: Orph., Los Angeles.

STAMM, Orville: Bijou, Richmond, 27-29.

STANLEY, Stan, Trio: Keith's, Louisville; Keith's, Indianapolis, 31-Feb. 5.

STATTEN, Five: Prospect, B'klyn, 31-Feb. 5; Keith's, Phila., 7-12.

STEDMAN, Al and Fannie: Orph., Chattanooga, 27-29.

STEPHENS, Bordeaux, Co.: Orph., Winston-Salem, N. C., 27-29.

STEVENS and Falke: Orph., Omaha; Orph., Winnipeg, 30-Feb. 5.

STEWART and Donohue: Hipp., Youngstown, 31-Feb. 5; Empress, Grand Rapids, 7-12.

STEWART, Misses: Princess, Nashville, 27-29; Roanoke, Roanoke, Va., 31-Feb. 2; Colonial, Norfolk, 7-9; Bijou, Richmond, 10-12.

STONE and Hayes: Orph., St. Paul; Orph., Omaha, 30-Feb. 5.

SULLIVAN, Arthur Co.: Orph., Omaha; Orph., Winnipeg, 30-Feb. 5.

SULTANA'S: Orph., Kansas City.

TALLMAN, Keith's, Indianapolis, 31-Feb. 5.

TANGO Shoes: Shea's, Buffalo; Shea's, Toronto, 31-Feb. 5.

TANGUY, Eva: Keith's, Phila.

TAYLOR, Eva, Co.: Orph., Oakland; Orph., Sacramento, 31-Feb. 2; Orph., Fresno, 3-5.

TELEPHONE Tangle: Orph., Nashville; Orph., New Orleans, 30-Feb. 5.

TEMPEST, Marie and Melville: Ellis; Orph., B'klyn; Keith's, Boston, 31-Feb. 5.

TERRY, Neilson: Phyllis, Shea's, Toronto; Palace, Chgo., 30-Feb. 5.

THORNTON, James and Bonnie: Keith's, Wash.

THURBER and Madison: Orph., Denver.

THURBER and Thurber: Orph., Colorado Springs, 31-Feb. 1; Orph., Lincoln, 3-5.

TONEY and Norman: Orph., Oakland; Orph., Frisco, 30-Feb. 5.

TOWER and Darrell: Keith's, Columbus; Maryland, Balto., Feb. 7-12.

TOY, Dorothy: Prospect, B'klyn.

TRAV Troupe: Keith's, Prov., 31-Feb. 5.

TRAVERS, Noel and Irene Douglas: Colonial, N.Y.C.

TUPPINS, Grand, Knoxville, 27-29; Lyric, Birmingham, 31-Feb. 2; Princess, Nashville, 3-5.

TUSCANO Bros.: Orph., Frisco; Orph., Oakland, 30-Feb. 5.

UMBERTO and Sacchetti: Orph., St. Paul, 30-Feb. 5.

UTTON, Theodore: Orph., Sacramento, 31-Feb. 2; Orph., Fresno, 3-5.



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VADIE, Mile. and Girls: Keith's, Phila.; Roanoke, Roanoke, Va., 31-Feb. 2; Victoria, Charleston, 7-9; Pittsburg, Keith's, Dayton, 31-Feb. 5; VALENTINE and Bell: Orph., Omaha, 31-Feb. 5; VAN, Billy B. Co., Keith's, Louisville, 31-Feb. 5; VAN, Charles and Fannie: Keith's, Columbus, 31-Feb. 5; VAN and Bell: Orph., Frisco, 30-Feb. 5; VAN and Schenck: Temple, Detroit; Temple, Rochester, 31-Feb. 5; VAN, Cleve and Pete: Hipp., Youngstown; Keith's, Toledo, 31-Feb. 5; Empress, Grand Rapids, 7-12; VAN DYKE: Keith's, Cinl., 31-Feb. 5; VAN HAMPTON and Schreiner: Orph., Jacksonville, 27-29; Grand, Knoxville, 31-Feb. 2; Orph., Chattanooga, 3-5; Orph., Winston-Salem, N. C., 7-9; Roanoke, Roanoke, Va., 10-12; VANDERBILT and Moore: Keith's, Prov., Maj., Chgo., 30-Feb. 5; VAN HOVEN, Frank: Alhambra, London, England, Nov. 8-Jan. 24; VAN STUDEFORD, Grace: Colonial, N.Y.C., 31-Feb. 5; VASCO: Orph., B'klyn., 31-Feb. 5; Bushwick, B'klyn., 7-12; VEOLA, Helen: Orph., Chattanooga, 31-Feb. 2; Bijou, Richmond, 7-9; Colonial, Norfolk, 10-12; VINCENT, Claire, Co.: Orph., B'klyn., Royal, N.Y.C., 31-Feb. 5; VOX, Valentine: Garrick, Wilmington, Del., 31-Feb. 5; WALKER and Walker: Bijou, Richmond, 27-29; WALTHOUB, Bobby: Bijou, Savannah, 27-29; Victoria, Charleston, 31-Feb. 2; Orph., Chattanooga, 7-9; Grand, Knoxville, 10-12; WARDELL, Harry: Bijou, Richmond, 27-29; WARREN and Templeton: Royal, N.Y.C.; WATSON Sisters: Keith's, Toledo, 31-Feb. 5; Empress, Grand Rapids, 7-12; WATERS, Lillie, Six: Princess, Nashville, 24-29; Orph., Chattanooga, 31-Feb. 2; Forsythe, Atlanta, 7-12; WEBB, Harry: Victoria, Charleston, 27-29; Bijou, Savannah, 31-Feb. 2; Orph., Jacksonville, 3-5; Roanoke, Roanoke, Va., 7-9; WEBER and Fields: Palace, Chgo., Keith's, Cleveland, 31-Feb. 5; Keith's, Cinl., 7-12; WEEKS, Marion: Keith's, Columbia, 31-Feb. 5; WEIMERS and Burke: Orph., Memphis; Orph., New Orleans, 20-Feb. 5; WELCH, Ben: Alhambra, N.Y.C., 31-Feb. 5; WELCH, Healy and Montrose: Bushwick, B'klyn., 31-Feb. 5; WELCH'S, R., Minstrel, Lorie, Birmingham, 31-Feb. 2; Princess, Nashville, 7-9; WERNER, Amores Troupe: Bushwick, B'klyn., 31-Feb. 5; WHEELER, B. and B.: Keith's, Phila.; Orph., Montreal, Feb. 7-12; WHEELER, Bert, Co.: Orph., St. Paul, 30-Feb. 5; WHITE and Clayton: Prospect, B'klyn.; Orph., B'klyn., 31-Feb. 5; WHITE, Carolina: Orph., Minneapolis; Orph., Omaha, 30-Feb. 5; WHITE Hussars, Nine: Colonial, Erie, Pa.; Hipp., Youngstown, Feb. 7-12; WHITE, Porter, J., Co.: Keith's, Indianapolis, 31-Feb. 5; Keith's, Cinl., 7-12; WHITING and Burt: Orph., Minneapolis; Orph., St. Paul, 30-Feb. 5; WILDE, Mr. and Mrs.: Garrick, Wilmington, Del., 7-12; WILLIAMS and Wolff: Maj., Milwaukee; Palace, Chgo., 30-Feb. 5; WILLIAMS, Elsie, Co.: Empress, Grand Rapids; Maj., Chgo., 30-Feb. 5; Hipp., Youngstown, 7-12; WILLIS and Nash: Garrick, Wilmington, Del., 31-Feb. 5; WILMER, Walter, Co.: Keith's, Cleveland, Feb. 7-12; WILSON, Geo.: Garrick, Wilmington, Del.; WILSON, Lew: Orph., New Orleans; WOOD and Wyde: Keith's, Phila.; WOOD, Britt: Forsythe, Atlanta, 31-Feb. 5; Orph., Jacksonville, 7-9; Bijou, Savannah, 10-12; WORTH and Price: Orph., Minneapolis; Orph., Winipeg, 30-Feb. 5; WRIGHT and Dietrich: Orph., B'klyn.; Keith's, Prov., Feb. 7-12; WUERNTZ, Flying: Orph., Minneapolis, 30-Feb. 5; WYNN, Beanie: Shea's, Buffalo, 31-Feb. 5; YARDY'S, Les: Orph., Oakland; Orph., Sacramento, 31-Feb. 2; Orph., Fresno, 3-5; YOUNG, Dewitt and Sister: Bijou, Savannah, 27-29; Colonial, Norfolk, 31-Feb. 2; Bijou, Richmond, 3-5; ZEDA and Heet: Maryland, Balto., Feb. 7-12.



VIOLA DANA—(EDISON).



KATHLYN WILLIAMS—(SELIG).



JACKIE SAUNDERS
—(PATHE-BALBOA).



MARY MOORE—(LUBIN.)



CYRIL MAUDE, IN "THE GREATER WILL"—(PATHE).



FANNIE WARD—(LASKY).



EDNA MAYO—(ESSANAY).



NAOMI CHILDERS—(VITAGRAPH.)

© Floyd

Birthday Greetings

THIS being our parent paper's 37th Anniversary—(we will be eight years old next May)—we wish to thank you all, manufacturer, director, actor, manager, and all the host of friends of THE MIRROR for your loyal support of our motion picture department—a support which has enabled us to carry more motion picture advertising than all the other theatrical journals combined.

We have endeavored to merit this support which you have so generously given us by keeping up the tradition of our parent, the theatrical end of the paper—that no

venom should creep into our columns and that they should be kept clean and wholesome, with only the best interests of the motion picture industry in our thoughts. We have endeavored to give our readers clean, authentic news of the picture business and reviews, patterned after the fashion of the "First-Nighter" treating the production critically as he treats the opening of a Broadway production. We may have pricked your self esteem at times and made you feel that you had not been treated fairly, but when the first prick had worn off we know that your reason has shown you that we were looking to the best interests of everyone.

For the future we wish you all to feel that this is *your* paper. That your opinions, your doings—the things which are closest to your professional heart—are of interest to us.

Through the coming year we shall continue this policy of treating you all—advertiser or not—alike.



MARY PICKFORD
—(FAMOUS PLAYERS-PICKFORD).



MOTION PICTURES



WILLARD HOLCOMB—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION



THEDA BARA—FOX STAR.

THERE is nothing more quickly discernible in a picture than careless directing; to it can be accredited the failure of any number of features. On the other hand a capable director can handle a mediocre story so that it will be developed into a very successful picture. Anachronisms are among the rocks on which many productions are wrecked; yet it may be said that this Scylla, or rather avoidance of it, is a main foundation of the success of many an eminent director.

The well detailed scene is usually effective, and it is a combination of theme and environment that will develop a striking picturization. It can be said that the directors who select their settings with proper regard for the action to which they are to form a background are rapidly becoming more numerous.

The impressiveness of a recent feature picture can be directly attributed to the excellent selection of its locations while another three-part film was absolutely spoiled and made uninteresting by ineffective settings. Of the two photoplays, the latter possessed, by far, the better plot and intrinsically stronger dramatic situations. These latter failed in their intended effect, not so much from inferior

acting—for the players did their best under discouraging circumstances, but they were constantly surrounded by incongruous detail that gave the direct lie (or laugh, which is worse) to their best work. Somebody defined "Genius" as "the capacity for taking infinite pains;" genius in picture direction is that, plus the knack of looking out for a multiplicity of minute, and often seemingly minor details. But the readiness with which a laugh can be evoked by a single comic detail in the midst of the most dramatic situation shows how easy it is for a picture to plunge "from the sublime to the ridiculous" by one trifling little slip. While taking greater care of their sub-titles some progressive directors have discovered that they can score laughs with good, crisp comedy lines.

It is not only better to score your smiles with skill and aforethought, so that the audience laughs with and not at you, but it is finer dramatic effect to achieve comedy relief by means of screened catch-lines, rather than risk an anti-climax by even a grimace during a semi-serious scene. Remember, the greatest comedians of the speaking stage usually enunciated their funniest lines with the solemnest faces!

Without doubt one of the most important developments of the year just past in the field of the feature picture has been the tendency of the manufacturer to shorten their length. At the beginning of 1915 the feature reached the height of its development in so far as footage was concerned. It had



MARGARET GREENE,
Leading Woman with Mirror Films.

crept up gradually from the picture of two reels to that of seven thousand feet. At the beginning of the year there were a number of pictures of this length put on the market and at that time they were not considered too long.

But the development of the feature, its devolution so to speak, has gradually been towards a shortening of the footage. Many pictures have been shown during the course of the year, six thousand feet long. The vast majority, however, have been of the accepted length of five thousand feet. This for the time being has come to be the accepted length, the length which exhibitors demand, but there seems to be a strong tendency among manufacturers to further shorten the length of the feature picture.

One prominent manufacturer to whom we talked recently said that the ideal length for the feature was thirty-eight hundred to four thousand feet. This assertion was based on his own experience in looking at pictures in the theaters and his observations of the people around him. He stated that a tiring on the part of the audience is always noticeable after the fourth reel has been finished. This has been our own experience and that of most picture observers.



GERALDINE FARRAR SINGING "HOME, SWEET HOME" IN "TEMPTATION"—LASKY-PARAMOUNT.

Reeling the WORLD with HARRY CORSON CLARKE

MANY years ago, when I was young and charming," chanted Harry Corson Clarke, by way of overture to his remarks—that is to say, about the time that I was kindergarten, some wise old owl spent a lot of valuable time devising a 'world language' called 'Volapuk.' The last syllable had an unlaut and was pronounced 'peak,' not as it is spelled. But the world refused to swallow it, and a similar fate awaits Esperanto, because the motion pictures have beaten them all to it.

"Pantomime is the basic element of all human expression; pictures, no matter how crude, are the simplest method of inter-racial communication, and when fixed on the flying films, the visible 'form and feature of our age,' is understood at sight in every land and clime of the habitable globe."

"The world reels around to the tune of a filmizing melody," to parody a modern popular song; 'the music of the spheres' is punctuated by the clicking of the camera and the whir of the projecting machine; sufficient film footage to make another Milky Way, studded with theatrical 'stars' of international reputation, goes whirling around the world in an endless chain of cinematography. Bunny rived the British drumbeat in encircling the globe with one unbroken roll-of laughter; while 'the sun never sets upon Charlie Chaplin.' These two Americanized comedians aroused the cacchinations of all nations,

felt presentiments preserved on celluloid go 'clicking down the corridors of Time' and making 'film prints in the minds of foreign lands' they would realize the meaning of the phrase 'world-famous.' Why, the names and features of many of our stars who take pride in the fact that they haven't been away from Broadway for years are more familiar in the Antipodes than they are in some parts of America. I have sat in a little cinema in Celebes and seen many of my old pals of the Lambs Club on the screen, 'large as life and twice as natural.' In Macassar—'where the oil comes from' which caused the 'anti'—I caught Robert Drouet in an 'Arizona' film; Eddie Abeles was a star in Singapore, and, what's more, the native 'film fans' seemed to know their names and screen, if not stage, records almost as well as I did. In Melbourne a few years ago I heard a little boy sobbing: 'I want to see Bunny.' I thought he wanted a rabbit, but the nurse said: 'Ho no, sir; 'e wants to see the funny American Bunny in the cinema.' And he was only three years old!

"The reason for this is mainly attributable to the fact that, as 'the cocktail follows the flag,' the lithograph accompanies the film. I am not familiar with the distributing methods of the foreign trade, but while doubtless a lot of the American pictures I have seen in out-of-the-way places had been cleverly 'duped' (for, although frequently faint, the films were suspiciously free from scratches—and they certainly would have been 'rainy' after traveling so far), when the original advertising accompanies the pictures and is displayed in front of the cinemas, even in the South Sea Islands, it is pretty good evidence that they have paid due tribute in coin of the realm to the original manufacturers.

"Another valid reason for this assumption is the fact that the proprietors of most of the picture houses in the Orient are Chinese—and Mongolian managers are the squarest and most courteous on the face of the earth. I wish some of my fellow thespians, accustomed to the frigid reception of a Broadway office-boy promoted to 'the front of the house,' or the callous indifference of a 'small-time' theatrical magnate, could experience the pleasure of playing 'the Chink circuit.' The manager in person, either speaking good English himself or accompanied by a polite interpreter, meets you at the station or dock, bows you to a waiting auto, carriage, jinricksha, or gharry—according to how far you are from 'civilization,' so-called. Coolies are provided to deliver your baggage to hotel or theater, and they 'never,' or 'hardly ever,' 'mix those baggage up.' If they do the manager makes all right, and probably bastinadoes the erring baggage-smasher—even as you and I have longed to do many's the time in our native one-night stands. And no 'excess' to pay anywhere but here!

"You are courteously informed that 'the stage waits' your convenience to select your settings, which are by no means simple or scanty, unless your 'scene plot' demands such. Why, I have played on stages of picture theaters in towns you never heard of—and couldn't pronounce or spell if you did—surrounded by genuine Oriental bric-a-brac and tapestries that would bankrupt a Broadway production! And, most marvelous of all, you need no contract with a Chinese manager. His word is as good as the gold with which you are paid, for he doesn't try to 'short change' you with any depreciated currency.

The fact that the tellers in most of the Japanese banks are Chinamen tells the story—but that is another one.

"To get back to the sprocket, so to speak—I am one of the original filmiacs, and while my activities have been confined chiefly to the pocket kodak, I have taken enough pictures with it to make a travel 'feature.' My nickname when I started touring as a boy with the Verona Jarbeau company was 'Observation Clarke,' and I have not only retained the habit since I became a globe-trotter, but I have preserved my observations in snap-shots. Many of these have become of news value since the outbreak of the war, and have been cheerfully contributed to the columns of the local press. Mrs. Clarke and I were entertained on board the *Zeele*—the first boat sunk by the Germans at Tahiti—and her commander was afterwards lost on the *Bouvette*. We were passengers on the maiden voyage of the *Transylvania*, and when she collided with a French ship, smashing lifeboat No. 13 to smithereens, I said to myself, 'This is a hoodoo hooker,' and snapped her 'for keeps.' I photographed the *Arabia* at Port Said, got the *Persia* at Aden, and the *Geelong* in Sydney, when she was in the Australian fleet of the P. and O. Sad to relate, I learned that the proprietor of our favorite hotel in the Straits Settlement was hanged as a Teuton spy, and there will be a good many other familiar faces missing when next we encircle the globe!

"But 'the world is mine oyster,' and I have 'opened' in so many places that ever so often 'I hear the East a-calling' and must be 'on the road to Mandalay.' Only our next tour will be confined to American possessions—Panama, Hawaii, and the Philippines—because I am going to take a motion picture camera-man along, and we don't want to be arrested as any sort of spies! Furthermore, we are other 'round-the-world in ninety days' film tourists.



WELCOMING THE MELIES COMPANY TO SYDNEY, AUSTRALIA, IN J. D. WILLIAMS'S YACHT.

and did more to popularize 'Yankee notions' among the aborigines 'from the Pyrenees to the Sulu Seas' than any 'Star-spangled boosters' since the American flag practically disappeared from the ocean when the Pacific Mail ships were sold to the Japs.

"American actors do not realize the international fame they acquire when they achieve a good feature film. Most of them, I find, regard going into the 'movies' as merely a Summer time-filler, or a sort of 'turkey-date'; but if they could see their counter-



CLARKE COMPANY AT PAIA MAUI, HAWAII. W. D. Taylor (Black Hat) Directed "The Diamond from the Sky"; Leo Pierson (White Suit) Is Now a Selig Director.

has been preparing and packing away in our traveling kit for a long time. I know all the prize 'locations,' and with our combined command of native languages—Malay, Hawaiian, mixed with French and go-as-you-please Yankese—I calculate to beat the other 'round-the-world in ninety days' film tourists.

(Continued on page 38.)



SOME PICTURE THEATERS MR. CLARKE HAS PLAYED AROUND THE WORLD.

KEEP YOUR EYE ON THE COLORED PICTURES

THE writer believes that the public, the exhibitor, and the producer will unhesitatingly indorse the statement that it is highly desirable that motion pictures be shown in colors. The motion picture business of to-day is essentially a monochrome proposition. Exhibitors have no option, but to use the usual "black and white," and the manufacturers with plants built for that kind of work give a shudder at the mere mention of pictures in colors. In the opinion of the writer, the "handwriting is on the wall," and it will be a matter of but a short time until we have the perfected color process.

Ever since the invention of photography it has been the dream and ambition of artists to take pictures in the natural colors of the subject. Innumerable attempts have been made to do this, but it is still possible, even necessary, to say that there is no such thing as photography in colors; all so-called processes are but artificial imitations. There is but one apparent exception, and that is the method of Professor Lippmann, discovered about the year 1890. But this method is so little under control, and so uncertain in its results as to make it of scientific interest only; so it is, in fact, unnecessary to modify our general statement above.

Problem of Color Photography

The first practical solution of the problem of photography in colors appears to have been found independently by Frederick Ives, of Philadelphia, and Ducons du Haaron, of France, about the year 1889. These processes use what may be termed the building up method. That is, separate negatives are made through color screens or filters of red, blue, and green. These are then printed in the usual way, and a composite picture formed by projecting back through the proper color filters on a screen or plate.

It was shown many years ago by Clerk Maxwell, the noted English physicist, that all colors in nature may be built up by a proper combination of the three colors—red, blue, and green. For example, brown is made up of a combination of much red, a little green, and a small amount of blue. This discovery of Maxwell entirely changed the old chromolithographic process in which as many as fourteen different color impressions were sometimes used. Only three are really necessary, although recent investigations by Hering and Lindsay Johnson seem to indicate that more satisfactory results might be attained by the use of four colors—red, green, blue, and violet.

After Ives had patented and published his method other investigators, as well as Ives himself, worked at the improvement of the method, so that, there are now many processes available which give very satisfactory and beautiful pictures; but the process remains, as in the beginning, an artificial one.

Putting Pictures in Motion

We come now to the chief purpose of this article, an account of the application of color photography to Kinematography. Indeed, the production of pictures in colors appears to be about the only improvement of which motion pictures as now projected will admit. And so it came about that the idea of projecting pictures in colors was considered very early in the development of the motion picture industry. Very many attempts have been made to solve the problem, but it was soon found that many difficult questions were presented in addition to those arising in photography of still life. The first method of solution that presented itself was, perhaps, the most obvious, and that was a modification of the Ives and other three color processes—that is, to make three negatives through proper color filters, and after making prints in the usual way to project the three series of pictures upon the screen through the proper color filters.



W. C. HEAL.

Fellow of the American Association for the Advancement of Science, Member of the London Mathematical Society, and Computer at the U. S. Naval Observatory and Bureau of Standards.

Theoretically, this should give a complete solution of the problem. Practically, many unexpected difficulties have been met. It has been found almost, if not quite, impossible to secure exact registry of the three separately projected images. Other minor troubles, well understood by the practical operator, may arise. Another, perhaps fatal objection to the practical operation of the method, even if the others could be overcome, is the excessive cost, which would be about three times that of the ordinary "black and white." A number of patents have been granted on methods of the above character, but none of these has been publicly shown, so far as the writer is aware.

The Two-Color Combination

A modification of the three-color methods in which but two colors are used, was accomplished in a very ingenious way by Mr. George Albert Smith, of England, whose process was further developed and placed on a commercial basis by Mr. Charles Urban, under the name of Kinemacolor. In this method red and green are chosen, the green having a slight shade of blue which, together with the fact that artificial light—which must be used in the projection—is very deficient in blue rays enables very satisfactory results to be achieved, and a very close approximation to the colors of nature is attained. The difficulty of registry of the two series of pictures is avoided by taking the pictures alternately through red and green filters on the same film which, after printing by the usual contact method, are projected on the screen through the proper color filters.

In order to secure the illusion of continuous motion and to avoid unsteadiness in the picture the film is run through the projector at the rate of about thirty-two pictures per second, or double the speed of the ordinary projection; so that, there are sixteen exposures per second of the red pictures and a like number of the green. Herein lies the chief objection to the Kinemacolor method. Since the amount of film is double that in the "black and white" method the cost is correspondingly increased. The fact remains, however, that although some eight hundred processes for showing motion pictures in colors have been patented in England alone, Kinemacolor is the only process

that has yet been developed to the point of actually showing the pictures upon the screen in public.

Other Impending Improvements

It appears to the writer that success might be attained in showing motion pictures in colors along the ideas of the Joly method for still-life photography. Several attempts have, indeed, been made in this direction, but the difficulty was soon encountered of keeping the projected pictures in exact registry with the proper colors. Lindsay Johnson states that with the Thames color screen it is possible to make shutter exposures as short as one-twentieth of a second. This appears to be entirely within the motion picture requirements.

The Gaumont process which was reported to have been acquired by the Eastman Kodak Company, is probably of this nature, as we have been informed that it requires some sort of telephonic connection with the operator by a man at the screen as to when the pictures are out of register. Although the process has been apparently perfected for some two years, it is not yet on the market, and so is probably considered too complicated for general use.

We have been credibly informed that the Essanay Company has recently perfected a color process that gives very fine results. However, our information is that it requires very expert manipulation and also a special type of projector. It is a three-color process. Pathe has had colored pictures on the market for some time, and they are occasionally shown. They are colored by a stencil process, and so do not fall in the category of motion picture photography in natural colors.

Reports have been in circulation for some months that Lumiere has perfected a color process for motion pictures, presumably, along the lines of the starch grain process. Inquiry among well-informed investigators in this subject, however, has met with the response that no such process has been developed, and that there are difficulties of a technical nature which would apparently render the method impossible of application to motion picture work.

However, in this age of the world it is quite unsafe to affirm that a thing cannot be done; unless, indeed, something in the nature of the problem and contrary to physical laws, renders it impossible. It may very well happen that while the wise and otherwise are loudly asserting that a thing cannot be done—some one does it. Another process from which much has been expected in certain quarters is that of Frieze-Greene, of England.

Germany Has the Process

The writer has been informed by an unusually well-informed authority that when the European war is over and international patent relations are again in operation between Germany and other governments, the perfected color process will be heard from very quickly. This information was imparted shortly after the war started, by a party who apparently knew what he was talking about, and had recently come from Germany, that a certain large manufacturing concern in that country had been working on a color process for a number of years. The experimental work started with an attempt to utilize certain wastes from a manufacturing plant, and after long and persevering work in the laboratory, the chemists evolved a film which can be made from the aforementioned wastes at a merely nominal cost and far less than that of the present make of film. The chemists carried their experiments still further, working on a color process, and it is now claimed that they have developed a film which will photograph the three primary colors at the rate of sixteen pictures per second, that can be projected by the ordinary machine.



Ethel Teare and Bud Duncan Feeding "Ham."

Helen Gibson and Her Trained Terror, "Hazard."

TRIO OF KALEM STARS AND THEIR PETS.

THE HORRORS OF WAR FILMED FOR HISTORY



Scene from Pathe's "The Light That Failed," Illustrating War in the Orient.

*Clickety-clank, and rattle and roar!
(Needs must when the War God drives!)
We fashion a bolt of steel and fire
To strike when The Need arrives.*

*We reckoned our best in the wild turmoil;
We counted the cost—appalled;
Weeping, we balanced the tears and blood
And weighed when the War Brute called.*

WAR is all General Sherman said it was—and more. It is the greatest gamble known to chance-taking humanity. It is political chess played on alternate black and bloody sectors measured in square miles—with living pawns deliberately sacrificed to protect real kings, queens, knights, castles, and "rooks"—known in military parlance as "rookies." One may be only a pawn, and still enter into the spirit of the game. Man is primarily a hunter, and the most thrilling sport ever invented is stalking your fellowman—equally armed and murderous. The mad idea, "If I can only 'get' the other fellow before he 'gets' me," has animated nearly every reckless exploit, heroic charge and gallant deed in history. There is a drop of fighting blood in the feeblest, and when it comes to the plain, brutal question of killing or being killed, even a two-legged rat or rabbit will put up a fight that surprises him—if he survives.

We listen to the arguments of the pacifists, with an unconscious doubling of our fists; we "offer the olive branch," but usually use the butt; the "peace-maker" in almost any kind of a fight usually proves to be the "scrappiest" of all concerned, or he learns something about war that was never written in the books. Charge it all to "brute nature," if you like; but the fact remains that the man who knows most about fighting is the last to start it without sufficient provocation and ample preparation.

Photography was in its infancy when our Civil War broke out, but some Washington authority with a prophetic mind sent Brady and his camera with the Army of the Potomac. There were not many pictorial publications in those days, and most of them preferred "Sketches by our Artist at the Front." Consequently Brady's pictures gained scanty circulation through the medium of the old-style stereoscope, which showed double prints by means of bi-focal lenses. Crude as was the apparatus, some of these pictures achieved startling realism. There were some views of the dead on a battlefield, which linger in our mind's-eye even unto this day, and have unconsciously illustrated every Civil War history we ever read.

Well, the historians wrangled over the war for forty years, and even *The Century's* composite accounts by the commanders of both sides did not satisfy the public mind. Then some pictorial publisher bethought him of the mass of Brady negatives lying neglected in an old gallery on Pennsylvania Avenue; for an economic government had refused to buy them, the photographer had died almost in poverty, and the storage was more than their value. Nevertheless, from these neglected old negatives—reproduced by the improved photo-engraving process which was not known when they were new—came the most comprehensive and truly human history of our Civil War. Millions of people had tried to form mental pictures of that period of national storm and stress from the verbal and written narratives of the participants, but these pictures supplied the element of visualization. It took another decade before the knowledge and imagination of a Griffith gave the South corresponding representation in "The Birth of a Nation," but out of the motion picture

films snatched at the various fronts will be compiled the best contemporaneous history of the present European war.

The latest and most realistic is "The Horrors of War," a three-part series of pictures taken at the front, released Jan. 24 on the Pathe Programme.

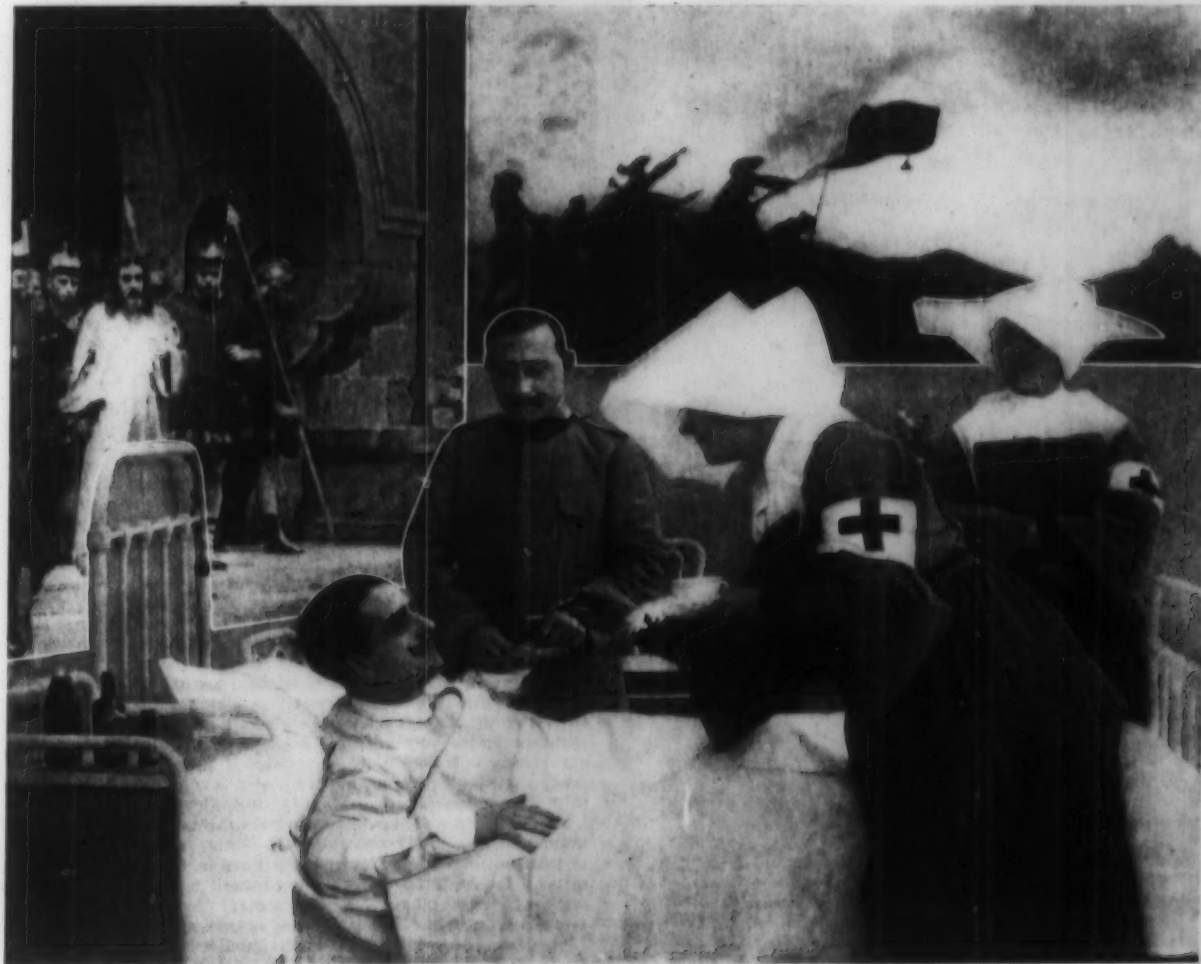
Not the majestic grandeur of kings; not the picturesque drills of countless armies, but war, war as it is, gruesome, terrible and sickening, is vividly, too vividly, in fact, shown in this picture. The majority of other so-called authentic war films are at their best only poor imitations when compared with these views which will probably arouse a storm of protest as being too gruesome but nothing more emphatic could be used to bring home the lesson against fratricide, for such it is as seen in these views. Some of the pictures were absolutely too sickening to be shown in public and therefore there is considerable footage that had to be cast aside. We see the grim reaper swinging his merciless scythe, leaving a trail of death and misery in his path, not only the latter, but the former with all its horrors is plainly visible. Not the causes nor the instruments of battle but the results, grim and terrifying: bodies mutilated, torn, frozen, things beyond human resemblance; earth seared with flame and blood and lastly, the widows and orphans, present themselves in pitiless succession before our eyes. Seldom do we see the magnificent ships of line with the death-dealing monsters that send their tons of shot and shell into the vitals of peaceful village as does the Russian fleet bombarding the Turkish Black Sea littoral. The

innocent looking shells are put into the cannon, a recoil, and we then see the explosion amid the peaceful, peasant huts, scattering fire and destruction in its wake. Piles of things, that were once men, are thrown into vast graves like sacks, and it is not enough that God's creation, man, is mutilated by man, but the beast also has to participate in the feast of blood. Nothing more sickening has ever been shown in pictures than the views of a wolf tearing apart the leg of a corpse. These pictures, absolutely true in every detail, are a greater preachment against war than anything that is within the province of man to create or invent.

Of course there are a few made-to-order scenes, such as the firing of cannon, but on the whole the moral effect of these three reels of film is greater than anything yet shown in regard to war. They entirely dissipate any feeling for war that may exist in our minds.

The pictures were taken by a poor free-lance camera-man who had only a few thousand feet of film and it was more out of pity than anything else that he was permitted to associate with the soldiers, who fed him from their canteens, and take the pictures right on the battlefields. Pathe bought all of his pictures, but a number of the scenes cannot be shown where women and children would be present, so it has been cut to three thousand feet.

We are reading the history of the war on the flying films—its horrors as well as its humanities, in the hope that the world will be better for its passing through the fire.



COMPOSITE PICTURE FROM PATHE'S "THE LIFE OF OUR SAVIOUR"—A RED CROSS HOSPITAL SCENE, AND "THE HONOR TO DIE."

TIMELY TIPS FROM TWO WISE PRODUCERS

William L. Sherrill, president of the Frohman Amusement Corporation, is a manufacturer with definite and distinct ideas on picture production. He has a policy and maintains it, and points to the earning power of his pictures as the best substantiation of this policy.

"Above all," he said, "a picture to be successful must have as its basic foundation a big, clean story. Preferably, I like the stories of youth and romance, constructive stories of achievement—big, clean, wholesome tales based on human nature, and with plenty of gripping action. With stories of this kind as a foundation, it is almost a foregone conclusion that the picture, provided that it is given ordinary care of production, will be successful."

"I have only produced one picture that I have been dissatisfied with, and although that has been a successful picture, still the story, while big and gripping, was not the kind that I like to see on the screen. I will never produce another one like it, for it was a story of the destructive rather than the constructive type."

"Another feature of successful picture production that I consider absolutely necessary is the exertion of the most rigid economy. I do not mean that the production is to be slighted in the least, but there are frequent instances where the exercise of a little care and forethought will save the expenditure of many dollars. I scrutinize every item that appears on the expense account of my director and his assistant, and whereas they can have everything that is necessary for the proper production of the picture, I will not stand for waste in any way, shape, or manner. I have ingrained this principle of making every move count in all of my assistants, so that in only one picture has it been necessary to film a retake, and that was done at a gross cost of twenty-two dollars. I doubt if there is any other manufacturer in the business who can duplicate that record."

"The success of the Frohman Amusement Corporation has been such that, commencing with the first of February, we will double our output; that is, produce twenty-five pictures each year instead of twelve. I believe that I have solved the distribution problem as it applies to the small manufacturer. I turn my completed pictures over to one of the large distributors at a flat price sufficient to pay for the cost of production and leave a small margin of profit. I reserve all of the foreign rights, and I have been fortunate enough to make contracts for England, Australia, and South Africa, that assure me a minimum fixed price on my products as soon as they are completed. Even this minimum runs into a large percentage, and when the actual earnings of the picture are added to it I have a profit on my products, that is alluring, to say the least. There is a big field in the foreign market for the American manufacturer, and especially the small manufacturer, if he would only realize his opportunity and go after it."

Much has been said in the past and much more will be said in the future relative to the advantage of

the various methods of photodrama direction now in use and the results achieved by them, but it remained for George FitzMaurice directing his own productions for release on the Pathe Gold Rooster Programme to present the subject in a somewhat new light. We had asked him to say a few words on "the evolution of the director," but he considered that too large a subject and went ahead and talked on "the psychology of directing," which to our mind is still a larger subject.

"The photodrama has undergone a marvelous evolution," he said, "which is only to be compared with the evolution that is ahead of it. Much of the rough ground has been covered, and that which remains to be accomplished might be called a refinement both of method and subject. Nearly all of this development has been brought about by a few big directors, men of brains, imagination, and vision, and it is to these selfsame men, or others of like caliber, which the industry will naturally develop, who will be responsible for the advancement that is still to come."

"The right and proper direction of a photodrama is necessarily as much of an art as painting, sculpture, or any of the other arts. It has its rules, its technique, its composition, and, above all, its psychology, and it is this latter phase of the subject that is given too little attention by the average director that is largely responsible for the vast quantity of only mediocre pictures that are being produced to-day."

"A comprehensive knowledge of psychology in all its branches is a necessary complement of good directorship, for moving pictures have progressed to such a stage that psychology is the base upon which they are all built. The public of the present day demand something more than mere action; it demands a well-developed theme, and when you enter upon this you enter upon the realms of psychology. To incorporate human nature into a picture one must understand the science of mental phenomena, for it is this science that is the guiding hand of realistic action."



GEORGE IRVING,
General Director, Frohman Amusement Co.

"To my mind the action of a director in producing a picture is largely subconscious. Of course, I can only speak of my own individual method, but judging from what I have seen of the work of other directors, I believe that they also must use the same method in a general way. Everything about a picture that I produce I do myself. First, there is the purely technical work of designing the sets and seeing that they are built according to my ideas. I work out every detail of this in advance, even selecting the designs and colors of the wallpapers. Then I pick out my furniture and work out detailed plans of just how it will be arranged in the completed sets. I even carry this initial supervision so far as to accompany the women of the cast to the stores where they purchase their gowns, in order to be perfectly sure before I start in work that everything is in harmony. During all this time I am thinking deeply of my play as a whole, not in a conscious detailed manner, but absorbing the theme, the atmosphere, in a subconscious manner. When it comes to the actual acting of the various scenes the whole idea is in my mind. I first send my people through a scene without instruction, for frequently they, in studying out the action of the picture, evolve ideas that are valuable. Then by combining the best of their initial work with my own previously conceived ideas, I arrive at the manner

in which the scene should be played. Composition is a subject that bothers many directors, but one which has no terrors for me at all. I never bother about composition, except to notice when it is wrong. The ability to value and judge composition is something that is more or less born in one. One does not necessarily group their characters in certain definite positions, but should they group themselves in a manner that offends the rules of good composition the fault is at once noticeable to the good director."

"With the foregoing remarks as a basis, it is easy to construct a picture of the ideal director of the future. He must be a man of big mind, big ideas, and big vision; he must be a man of education, of refinement, of culture; he must be a deep student of psychology and all that psychology stands for; he must know life in all its various phases, from the highest to the lowest; and, above all, he must be an artist, a maker of pictures; he must have the soul and the vision of the painter. What boots it if his canvas is the screen and his pigments the human body? If his work is to live he must paint with the soul and with the vision of a master. You ask me where this superdirector is to come from. The answer is simple. Some will come from the moving picture industry itself; others will come from the ranks of the painters and sculptors; in fact, they will come from every walk of life. It is a basic law of nature that where there is a demand there will be evolved that which will fill the demand. The demand exists, and the men to fill the demand will be evolved. How, when, and where? It is in the hands of the gods; they will decide."

REELING AROUND THE WORLD

(Continued from page 35)

"We were on the reception committee which welcomed the Melies company to Australia, and caught the Vitagraph tourists on the China Coast. I also saw Frank McGlynn when he pulled one of the neatest film 'bents' by photographing Ambassador Page explaining the great American game to King George in the royal box while our ball teams were touring the world. And he got away with it by knowing how to 'throw the bull'; otherwise he would have made a 'Charlie Chaplin exit' from the royal inclosure. That's the trick—you must know the customs of the country, the prize locations, and the seasons, if you want to get more than the mere tourist."

"The nucleus of my company will be the Clarke Quartette, because I have a string of supporting players, native and exotic, scattered all around the globe. I have picked up experienced actors in the most unexpected places, because we never 'booked' ahead, but looked over the place first and decided whether it was worth while to give a performance. If so, we picked out the largest picture theater, hotel ballroom, or hall, recruited a company from local or stranded talent, hung our scenery, put out our billing, and played to an average week's winnings in "one night only." We never hurry or worry, but take our own time and skim off the cream. That's the way we propose to take our pictures—with scenarios and characters especially adapted to the situations. And you can always make allowances for the 'unexpected' happening along to give 'the punch' or the comedy 'kick-off,' as the case may require."

"In Singapore I met quite a celebrated actor who had a circuit of his own throughout the Straits Settlements. He walked up to me and said: 'You recognize me, don't you, Mr. Clarke?'"

"I raked my memory fore-and-aft to remember when and where I had ever seen or heard of him before the footlights, but confessed failure. 'Why,' he explained, 'many a time I've cut your hair in Denver.'"

"He was doing a Weber Dutch dialect act, with his wife as a beskirted Fields and dialogue written by the long-ago lamented Joe Miller, Esq.—but, believe me, he was 'the big scream in that part of the world, and the highest compliment I got was that I was as funny as my former barber!'"

"So, you see, you may be 'A stranger in New York,' but a helluva feller in foreign lands—and here is where 'Foxy Grandpa' is figuring on 'futures.' Before I get too old to do 'the globe trot' in person I am going to give the films a 'bunny-hug' that will 'bring home the bacon' without the necessity of 'going the whole hog' myself. For, without egotism, I may brag that this homely mug of mine is good for a moving grin from Providence to the Pernambuco, from Pike's Peak to Pali Pali, and fully half-way back again. Feather-skirted Fiji Islanders, horned Zulus, or the 'loughorns' down in Texas, where I ran a stock circuit, will 'give me a look' on the films, because I have been there in person and carefully implanted a local tradition that I am 'some comedian.' By the time I get my 'personally conducted movies' completed this tradition should be ripe and ready to bear 'bread fruit' for the erstwhile 'wandering minstrel.'"



ALICE BRADY,
Starring in "Then I'll Come Back to You."

ROWLAND ON THE PROBLEM OF DISTRIBUTION

Richard A. Rowland, president of the Metro Pictures Corporation is one of the keenest analysts in the business. It only takes a short conversation to prove that. He has the faculty of being able to look at a subject in its entirety and then pointing out its weakest spot. When asked to tell what was the matter with the moving-picture industry as it now stands he said:

"The great weakness of the feature business as it is to-day, and that is the only phase of the subject that I care to talk about, is the manner of distribution. The amount of waste that is going on is appalling to contemplate.

Let us consider a few figures: There are ten concerns distributing feature pictures. It is costing, at a conservative estimate, \$150,000 each week to put their goods on the market. This work could be done more effectively and with greater efficiency for \$50,000 per week. But where is the financial genius who can step in and harmonize all the warring factions? Where is the man who can evolve the plan by which each and every company will get its just deserts?

It is a big problem, yet it is one that is not impossible of solution; and furthermore it is a problem that has got to be solved in the course of the next year or two, for things cannot go on as they are at the present time. I am not a calamity howler, but common sense tells me that there is going to be an enormous upheaval in the moving-picture industry in the course of the next eighteen months. It is just bound to happen. There is more footage on the market at the present time than the market can possibly absorb, and it does not look as if the size of the market were going to be materially increased in the very near future. There must be some way evolved whereby the distribution problem is simplified and brought under one executive head, and at the same time recompense the manufacturer in proportion to the quality of his product.

"That is the great difficulty. Suppose some combination were evolved, comprising the feature picture manufacturers, by which they would all turn their product into one central company for sale and distribution. The plan of operation of this central company would have to be such that the manufacturer of pictures successful from a box-office standpoint would be remunerated in proportion to that success. In like manner the manufacturer of poor pictures should not be carried along by the success of those who were turning out a superior product. The plan of remuneration to the manufacturer should be in direct proportion to the success of his product.

"Such a central company would have to operate along the lines of giving the individual exhibitor just exactly what he wanted. It could not be a plan of forcing unwelcome pictures down the exhibitor's throat, of telling him to take what was offered or nothing. The exhibitor would first have to be shown. He should have the privilege of looking at his goods before he bought them and deciding just what pictures he wanted to buy and at what price he wanted to put them in. In this way the central company would not only be pleasing the exhibitor, but through him would have its fingers constantly on the pulse of the public and could in turn advise the manufacturer as to just what the public desired.

"At the present time the public, in so far as I have been able to find out, wants feature pictures, based on the eternal triangle—the everlasting drawing-room drama of domestic difficulties. The great problem of a producing company at the present time is to find stories of this nature, with the necessary novel situations which will make them popular. I do not believe that the public wants some of the present type 'big pictures,' for the pictures that are consistently making the most money are those that I have just mentioned. As long as the public wants pictures of that class it is up to the wise manufacturer to supply them.

"But this demand for pictures of domestic problems is having another effect that will have far-reaching results. It is driving the children away from the feature picture houses. Children are not interested in domestic problems. They demand action. And here is the point. When little Gracie and Freddie begin to ask father questions relative to things they have seen on the screen in the feature picture house, which father finds exceedingly embarrassing to answer, what is poor father going to do? He is going to take little Gracie and Freddie to the house on the next block that is running short-reel stuff, and the feature-picture house is losing not only the patronage of the children, but of father and mother as well.

"To my mind there is no excuse for a poor picture. There are so many things that go into the making of a moving picture play that it resolves itself to a method of treatment pure and simple. To many manufacturers, in fact, the whole tendency seems to be to find tense gripping dramatic situations and build everything along those lines. This is impossible. Suppose a director is given a scenario for a weak, somewhat impossible

never believe in padding a picture out to make up a required footage. I think a picture should be made in the length that suits its worth, but conditions are such in the market to-day that this plan cannot always be followed.

"But to get back to our original subject: The industry as a whole is in a chaotic condition, and the next year will witness some revolutionary changes. The company that can weather this period of upheaval and tearing down will have a mighty fine organization when the storm is over. The catastrophe is bound to occur; all we can do is prepare for it to the best of our ability and hope and trust that when it is all over we will still be in the game. Time alone will tell."

Theodore Osborn Eltonhead.

ASHLEY MILLER ASKS WHY?

Editor of THE DRAMATIC MIRROR:

In every journal interested in the moving picture industry, we read that the crying need of the business is for better scenarios, better stories, and that the manufacturer stands ready to pay handsomely for them, but cannot get them. I am a successful producer of photoplays, and find my services in demand by manufacturers, apparently glad to pay me good money to handle their productions. My part of a five-reel feature usually runs up to about \$2,000. I have several scenarios which remain in my desk because they are worth \$2,000, and the very men who cheerfully pay me that amount for direction will pay nothing like it for what is the more fundamental requirement of their product.

Even adaptations of plays and novels should be far better done than they are. We see splendid material wasted because it is given to unskilled, careless, or low-priced writers. Good producers are not necessarily good writers, or even good adapters. Recently I saw one of the best

directed productions of the month, which failed to hold the people, because the really brilliant director had framed his own story, and was an illogical and a mediocre writer. Nor are all good writers even CAPABLE producers. My idea is that the writers who know the screen game, and have the creative gift, should be paid as much as

the men, who, like myself, handle their creations. I believe we are coming to this point and, perhaps, "the wish is father to the thought," for I feel that there is more glory and more credit in being the Hugo, the Dickens, the Barrie, the Jack London of the screen than in being even the very best director of their work, and that their work should be, at least, as well compensated. I am a producer and fully appreciate the importance of that end of the business; but I am also the writer of more than one "best seller" in filmdom. I find myself in the peculiar position of being able to get a lot more money for what I regard as that one of the two branches of the business for which I am qualified, which I regard as of the lesser importance. I receive much more for the production of just an average scenario than for the writing of a really good and original one.

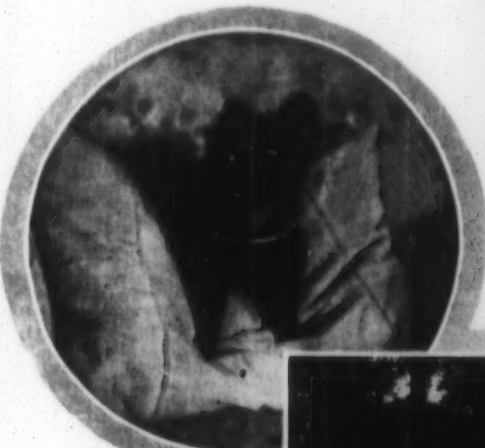
How about this? Let's hear from the manufacturer!

Respectfully,

ASHLEY MILLER.

NEW ROCHELLE, N. Y.

"The actor comes nearer to creation in the present-day photoplay than he does in stage parts. An acting stage company devotes itself to expressing as exactly as possible a well-considered plan of the dramatist, but the photoplay is generally a free collaboration of dramatist, director, and player. The actor thus wins a stimulating and valuable experience in each picture that is far beyond what the run of stage work is. He is really creating to an extent that has never before been allowed him." H. B. WARNER.



MISS METRO.



RAYMOND HITCHCOCK GETS GASOLINE—LUBIN



BOBBY CONNOLLY AND HIS BEARS.

story. Instead of trying to bolster it up and make something of it which is impossible of execution, let him turn to some of the other phases of successful picture production. Let him subordinate the story, the plot, and incorporate beauty, atmosphere and unusual photography. There is always some manner of treatment that will evolve a good picture if it is properly carried out. The difficulty is to find it, but that is just what the director is paid to do. If he can't do it, then it is up to the manufacturer to find the man who can.

"There is another sweeping change that is going to come over the moving-picture industry in the very near future, and that is the elimination to a large extent of the wasteful director. There has got to be evolved a position for some man who will become a director of directors; one who shall act as a curb in keeping the director within reason, and limiting to a large extent the amount of money he shall spend on production. Too many directors have been handed a bank roll and told to go ahead, with the result that the cost of production has been out of all proportion to the quality of the picture.

"Another trouble with the feature picture is that it is too long. I am speaking of the average feature, not the unusual picture replete with tense gripping situations. But you will notice if you go to a theater that about the time the fourth reel of a feature has been finished you are tired looking at it, and the people around you are tired. Just what does this mean? It can only mean one thing, and that is that the proper length for the average feature picture is about thirty-eight hundred to four thousand feet. Were features made in this length it would result in better satisfaction all around. It would mean a saving to the manufacturer of at least a thousand dollars on prints alone; it would please the exhibitor because he would have a chance to vary his programme to a greater degree, and it would eventually please the public for it would be getting a better and greater variety of pictures. I

THE WHY AND WHEREFORE OF OUIDA BERGERE

By THEODORE OSBORN ELTONHEAD

Architects of plots fantastic.
Builders in the Marts of Thought.
Craftsmen in the Idea Workshop.
Where dreams cunningly are wrought:
Weavers of a myriad fancies.
Spinners of a million tales.
Sculptors of the Giant, Laughter.
Dredgers of the tear-drenched vales.
Tillers of the fields dramatic.
Chefs preparing feasts of fun:
Masters on the horns of passion.
Playing till the gamut's run:
Prophets viewing unborn eons.
Interpreters of visions strange.
Surveyors plotting all that's human.
Neglecting nothing in our range:
Artisans who find material
In what is or what should be.
Workers in the great thought foundry—
And happy in our labor, we.

ANONYMOUS.

Originality plus imagination. That is Ouida Bergere, a young attractive diminutive, little person who, in the course of five short months, has brought into being a business establishment that would ordinarily take years to build up. It sounds almost like a tale from "The Arabian Nights," but it is true in every little detail. And, furthermore, this interesting young lady has built upon a firm foundation a structure that is substantial, solid, and lasting. The "why and wherefore" of how it all happened makes mighty interesting reading.

Miss Bergere is a regular feminine "Pooch Bah" insofar as the multiplicity of her activities is concerned. First, she is an actress, but not satisfied with that she is one of the foremost authors of photoplays that the moving picture business knows, and still, in addition to that, she also acts as the agent in selling the moving picture rights to books and plays. It would seem as though that was enough to keep one young lady busy, but we have not come to her main field of endeavor as yet, and that is the casting of photoplays. This latter form of industry is something entirely new, the business that was evolved out of personality plus imagination.

Does a moving picture director desire the right and proper kind of people for a certain picture, he sends Miss Bergere a detailed synopsis, which she in turn carefully analyzes. Then she goes over her lists of available people, stars as well as those capable of making up the supporting cast, and selects a list of the ones best fitted to play the various parts. The result is that the director, without bother or trouble to himself, is supplied in the shortest possible time with the best actresses and actors on the market fitted for the parts they are called upon to play in that particular picture.

It does not sound so wonderful when you read about it in cold type, but like most new things, its simplicity is not apparent until after its discovery. In fact, it sounds so simple that it would seem as though any common ordinary person, now that the method is divulged, could embark in a business of a like nature and reap the Midas-like harvest that is rolling in on this young lady; but right there is where the personality plus imagination comes in. For it is her personality in the first place that has brought Ouida Bergere her wonderful success, and it is her imagination that has enabled her to hold on to it. And back of these two qualities is a brain sharp as a steel trap, quick, keen, and expansive. And in addition it is keenly analytical, which is something unusual in a woman.

The outstanding feature of her being, however, is her personality. She has that peculiar power of becoming what the psychologists call *en rapport* with every person she meets, with the result that when they leave her she has so impressed them with her own personality that they never forget her. So that when Ouida Bergere evolved her own particular little form of industry she was immediately swamped with a vast crowd of those who remembered her and upon whom she had impressed her personality in former years. She was not called upon to seek either her market or her material; both came to her unsolicited.

And so, though her success seems upon first glance to be phenomenal and to have sprung full grown out of the circumambient atmosphere, still when analyzed and pulled to pieces it resolves itself into the component parts of all successful endeavor.—plodding effort carried persistently onward through a course of years.

Miss Bergere put it much more cryptically than we possibly could. She said: "You see, success resolves itself down to just plodding along year after year, doing the best that you possibly can under the circumstances and all the while keeping yourself ready to seize old Mr. Opportunity when he passes by." But suppose we let her tell about just how it happened in her own individual case.

"Seven years ago," she said, "circumstances were such that I was forced to go out and earn my own living. Fortunately, I had made a lot of friends. One of them was a theatrical producer and he had frequently said that if I ever wanted a job to come to him. Now that I did want one, I took him at his word and went to him. He gave me the part of Mazie, the stenographer, in "Via Wireless." Naturally, I was scared to death, but I studied the part and went on in some small city in New England. The next morning the local papers said nice things about me. You can imagine how elated I felt. I saw visions of stardom right then and there, and started out from that very moment to become a star. Things were progressing rather well, too, in the course of three or four years, I had just signed a good contract for a season in London, when sud-



OUIDA BERGERE.

Brandenburg Studio, New York.

denly, for some inexplicable reason, I lost my voice, and it was goodbye to the speaking stage.

"While on the road I frequently whiled away the time writing scenarios for moving pictures and an occasional fiction story for the magazines. For the scenarios, all one-reel dramas and comedies,—for that was all that was in demand those days, I got the market price of twenty-five dollars; one of the magazine stories brought as high as fifty dollars. So that when my voice went back on me, I naturally turned to the silent drama.

"I went over to Jersey City and did some work at the Pathe studio. While working in the picture I got an idea for a story and worked it out, submitting it to the Pathe scenario department. They liked it and produced it. Shortly afterward they made me an offer to join their

scenario department. It was only a conditional offer covering two weeks, and during that two weeks I was to write six original one-reel scenarios. If four of them proved to be acceptable the offer was to be made permanent. I accepted, and for two years I did nothing but live, think and dream moving-picture plays. I became so interested that I fairly lived in the studio. I was at my desk at eight o'clock in the morning, and I seldom left the building until after eleven at night. During that time I became familiar with every phase and detail connected with the production of a moving picture, from the writing of the scenario to the developing and printing of the positives. Little did I realize then how valuable all that knowledge was to become later on.

"At the end of two years I resigned, and after a short rest went to freelancing.



A STUDY IN MAKE-UP, BY GEORGE C. PERIOLAT, OF AMERICAN.

George C. Periolat is considered to be one of the best character actors now appearing on the screen, and as a make-up artist he has but few rivals. After an experience of eighteen years in the spoken drama, Mr. Periolat took his place among those facing the motion picture camera, and for the past six years he has been seen only in pictures. He is now the leading character actor of the American Film Company at Santa Barbara, where he has a charming home. Some of his best work is to be seen in "The Man from Nowhere" and "The Diamond from the Sky." Mr. Periolat's characterizations have a sureness and deftness of touch which at once put a decided personal imprint upon the film, and he has a large following of sincere admirers.



Just about that time the demand for adaptations of well-known plays and books was coming in, and soon I had more work than I could attend to. Later Pathe sent for me again to do some adaptations, and it was while delivering this work that I was taken with a brilliant idea. Why wouldn't "Via Wireless" make a good picture? I hurried around and secured the right to sell the play, and then hurried back to the Pathe offices and convinced them how extremely valuable the play was from a moving picture standpoint. My arguments were convincing and they bought the moving-picture rights. Then they commissioned me to make the adaptation.

"This opened up a new field of endeavor to me and soon I had acquired the agency for a large number of well-known books and plays. Thus the Ouida Bergere Agency came into being. But I was not finished. When I had finished the adaptation, in some way or manner it was suggested that I do the casting. This also proved successful, and thus still another field of activity was opened for me. And the odd part of it is that this latter field in the short space of five months has completely superseded the other two, so that in the very near future I am afraid I will have to give up my writing for the simple reason that I have not the time any longer to attend to it. And the sad part about it is that writing is the one form of work that I enjoy the most!"

Miss Bergere is not a business woman in the ordinary conception of the word. Her brain has the quickness and the imagination that makes for success in the field of dollars and cents, but when it comes to the sordid details she says, "See my secretary," and starts in solving the next big problem that confronts her. She is a regular human dynamo for work, frequently starting in at eight in the morning and keeping unceasingly at it until four the following morning. "Such are the fruits of success," she continued, "that work just piles up on you, and soon you are so swamped with it that twenty-four hours does not seem half long enough for a day. That is the reason I am forced to give up my writing, for the only time I can find to do it without interruption is after twelve at night, and that is the time to sleep."

And as a cursory analysis of this attractive young woman and the remarkable success that has caused her name to be bandied from mouth to mouth all through moving picturedom with acute accents of envy brings us back just where we started from: personality plus imagination, that is Ouida Bergere.

"LOOP-THE-LOOP" MCCARTHY

JACKSONVILLE, FLA. (Special).—Myles McCarthy, of Eagle City, declines to direct his latest picture unless he is standing on firm ground. One day last week he went up in one of the airships to direct a plan of air combat. There were two planes engaged in the scene, one carrying a live man and a dummy companion, the other bearing two real men. The guns used on both machines were to be manipulated in a certain manner and McCarthy wanted to obtain a working knowledge while in the air in order to direct by signals when the villain should take his place. But the aviator controlling the machine in which McCarthy was to take flight, was called away, and another flyer substituted. The mimic battle was soon under full operation, when McCarthy suddenly found himself standing on his head, and a sickening sensation at the pit of his stomach apprised him that he was falling through space. His head was jerked back to a location somewhere between his shoulder blades and his heels and he fought for breath. It was all over in a few seconds, the machine was righted and later descended, with a very pale and completely angry McCarthy. The director raised blue veils of atmospheric disturbance in the immediate vicinity while the substitute airman fled in a panic, for it seems that he had misunderstood his orders and tried to loop the loop with the director's plane in place of allowing the other machine to take the dangerous dip.

FILMING SHAKESPEARE

(New York Evening Sun)
At first blush it might appear to be piling Pelion on Ossa, or Pelias on Ossa, as some would have it, to let Griffith produce a motion picture presentation of Shakespeare with Sir Herbert Beerbohm Tree as the star. Griffith is the director of movie productions who can make a noise you can hear through your eyes. He can take an insignificant bit of dramatic dust and make her or him shine like the stars, if not forever at least till the expiration of a fat contract.

The Shakespeare-hungry public needs them both. Next year is the tercentenary of the poet's death, and one of the great businesses of all educational-artistic persons, forces or institutions is to prove to the masses that he isn't dead at all.

The one test of immortality to-day is the screen. If you can't be filmed you're a ghost indeed. No, that isn't quite accurate, for if the Ghost in "Hamlet" can't be filmed, he isn't even a good ghost. But we are not anxious as to the result. With a titled actor-manager and an uncrowned film-king to show him to the world, William of Stratford is at last sure of immortality. There will be plays in the running films and good in everything.

PARAMOUNT POWERS IN THE FILM WORLD

LEONORE ULRICH CONSULTS PARAMOUNT OFFICIALS.
President Hodkinson and Miss Ulrich in Foreground.



Moffett, Chicago, Ill.
Oliver Morosco.



Raymond Pawley,
Treas.
William E. Smith,
William L. Sherry.



White, N. Y.
Samuel Goldfish-Lasky.



Adolph Zukor—Famous Players.

is why Paramount has no fear of the future.

William W. Hodkinson, president of the Paramount Pictures Corporation is exceedingly optimistic for the coming year in so far as Paramount is concerned. "Yes," he said, "I know there is a storm brewing and a mighty bad storm at that; a storm that will leave an enormous quantity of wreckage in its wake, but we are not afraid of it. We know that Paramount will ride it out."

When asked to give the reasons for his belief he continued: "The fact that Mary Pickford will remain in Paramount Pictures, produced by the Famous Players Film Company, seems to me to be one reason why Paramount should continue without fear of the future. A programme which is being consistently upheld by stars of such magnitude is sufficient proof to the exhibitor that he is getting the most value for his money. And you may believe me when I tell you we would not be paying such prices unless we were positively sure that such stars were earning their salaries. We know what we can do and we are consistently going ahead and doing it, and the best part of it is that these pictures are furnished our exhibitors in a regular programme without increased cost to them, which proves the strength of our methods."

"It sounds very nice to say: 'Let the exhibitor see his goods before he buys them,' but manufacturers advocating such a policy are cutting their own throats. They say it is a case of a survival of the fittest and that only the fit should survive. But in the present market, with the enormous amount of over-production and the resultant keen competition, the company following such a policy is bound to come a cropper in time, for no manufacturer can keep on turning out perfect pictures. He may make, let us say, six pictures. Four of them are better than anything else on the market at the time they are released. The other two are not poor pictures, let us say, but when they are released are not as good as some pictures made by other manufacturers released at the same time. The result is that the manufacturer will lose on his two pictures that are not quite up to standard more than he can make on the other four. He cannot maintain such a policy long and live."

"The only solution so far as I can see is to build up a clientele of exhibitors who are backing up the service which is consistently trying to turn out the best pictures that can be made. That is real co-operation. Let me put the case in a nutshell. It is coming to be understood that to produce good pictures takes money. Bringing more people into the theater to see good pictures makes more money for

the exhibitor. He in turn can pay more for his service, the distributing company can pay the producer more for his pictures, and the producer can put more money into his pictures with the result that he will evolve better pictures. It is an endless chain. Our slogan has always been 'better pictures for better people,' and in order that our producing companies might be enabled to make better pictures to meet the conditions imposed by our contracts with them, we lend them every assistance."

"Let me outline briefly the conditions under which our producing companies work. Realizing that the secret of success lies in knowing what the people want, both as to stars and photoplays, we have set out to feel the public's pulse and we are doing it every day. The fundamental truths upon which Paramount is builded are that the whole is greater than any part thereof, that the word 'Paramount' means supreme, and that therefore Paramount pictures mean the best pictures, no matter by whom they are produced."

"Last year the Paramount Programme was made up of the products of the Famous Players, Lasky and Bosworth, together with a number of others gathered from the best that the open market afforded. By means of the report card system we proved to ourselves and to those who had made the pictures that, except in very few instances, they were not up to the standard set by our own producers. We therefore temporarily closed the programme and filled up the space with pictures from Famous Players, Lasky and Bosworth (Morosco and Pallas)."

"The Paramount Programme to-day is edited by the exhibitors, just the same as the Ladies' Home Journal is edited by its readers. Into the hands of Paramount theater managers we put the greatest force for good that has ever been given to a theater owner. By making use of it he can absolutely dictate the kind of films that we give him. He can raise the stand-

(C) Underwood and
Underwood.
A. D. Flintom.
Hiram Abrams.

ard of motion picture production to a height that he never had dreamed possible, because our producers are pledged to abide by his decision."

"Let me illustrate: When John Smith plays a Paramount picture he receives with it a blank which he fills out and returns to us. The answers which he gives are in reply to questions based upon the picture's reception by the audience and local conditions at the time it was played in his theater. Adjectives, 'excellent,' 'good,' etc., have a numerical value and when the reports are gathered from everywhere throughout the country our statistical department is able to arrive at the percentage which the picture attains, figured to the finest decimal and resulting from the opinion of not one exhibitor and his audience, but of all the exhibitors operating under different conditions. The great law of average is brought into play, and there is no refuting the result."

"Should a certain producer's picture fall below a certain average, that is ninety per cent., meaning good, his output is curtailed; and if he is still unable to raise his standard when concentrating on fewer pictures he is again reduced, and finally he is automatically eliminated from the programme."

"So you see Paramount manufacturers are governed entirely by the Paramount exhibitors who in turn are governed by the public. By keeping our fingers on the public pulse in this manner all of the time we cannot go very far wrong."

"Paramount will go on adding to its programme just as soon as it can find the material in the other fields of picture production that come up to the Paramount standard of quality. In the end the whole secret of successful moving picture production is quality and all the time striving to improve the quality. At the same time it is necessary to build up a support among the exhibitors that will make the production of that consistent quality possible. That is what Paramount is doing and that

FEBRUARY RELEASES OF FAMOUS

There will be two original scripts and one adapted play released by the Famous Players Film Company on the Paramount Programme during the month of February. They are "Out of the Drifts" and "Nearly a King," starring Marguerite Clark and John Barrymore, respectively, and "Diplomacy," starring Marie Doro.

The fact that the original stories are in the majority on this schedule further bears out the recent contention of Adolph Zukor, president of the company, that, though his organization at first devoted itself to the presentation of celebrated stars in adaptations of great plays, he is not prejudiced against the original story as a source of motion picture material. As he has formerly declared, he takes the position that the source of a story is entirely secondary to the question of its screen value. "Nearly a King," which is being produced under the direction of Frederick Thompson, was originally intended for release in January, but was postponed in order to give the director ample time in which to obtain the best possible results. It was felt by the officials of the company that it was preferable to forego the release in January rather than to in any way hurry the production and run the risk of impairing its effectiveness.

STARTS NEW GAUMONT FEATURE

William F. Haddock, directing Mutual masterpieces for the Gaumont Company in their Jacksonville studios, has started work on a new feature production, called "I Accuse." It was written by Marjorie Howe and adapted for the screen by George D. Proctor, head of the Gaumont scenario department. Alexander Gaden has the leading role, supported by Gertrude Robinson, W. J. Butler, Henry W. Pemberton, and John Reinhard. Great ingenuity had to be used in working out a time schedule for Mr. Gaden, for while working in "I Accuse," he is at the same time finishing work in "The Drifter," another Mutual masterpiece, written by John B. Clymer.

PHONE IN THE PICTURES

The story of the daily operation of the telephone has been woven into an interesting moving picture, under the personal direction of H. N. Foster, traffic superintendent of the Chicago Telephone Company. While the purpose of the picture is to give to the outsider a comprehensive knowledge of the workings of a telephone system,



Anna Held in a Morosco Release, "Madame Le President."



Dustin Farnum and Winnifred Kingston in "The Call of the Cumberlands"—Pallas.



John Barrymore in "Nearly a King"—Famous Players.

THREE INTERESTING PARAMOUNT RELEASES.

"MOTIF FOR MOTION PICTURE DEPARTMENTS"

By WALTER W. IRWIN, General Manager V. L. S. E., Inc.

SELIG OF THE ZOO



E. L. MASTERS,
Advertising and Publicity Director V. L. S.
E., Inc.

"Newspapers are gradually awakening to the realization of the profit which they may gain from the establishment of a motion picture department and the active co-operation with the moving picture exhibitor. It has been a slow awakening for the motion picture until recently has been regarded as the illegitimate child of the stage and the skepticism with which the theatrical press agent has always been viewed has been inherited by the motion picture interests. That this is a false construction to place upon the motion picture is self-evident when consideration is given to the scope of the public's interest in moving pictures, and to the fact that the motion picture theater is a consistent and persistent advertising prospect. In other words it is open 365 days in the year whereas the legitimate theater operates only a few months of the year.

"Furthermore a newspaper fails in its function as a news distributor unless it provides its readers with the news of the motion picture industry, which occupies fifth place among American industries in point of volume and represents more than \$500,000,000 of invested capital. Furthermore it gives employment to more than 100,000 people. There are more than 18,000 moving picture theaters throughout the country with an average daily attendance of 15,000,000. Approximately \$1,000,000 per day is paid for admissions or a total admission figure of \$360,000,000 for the year.

"Its possibilities from a circulation building standpoint are almost unlimited. The newspaper which ignores the screen is flying in the face of what its readers want because more people attend motion picture theaters in one day than there are who attend professional baseball games in an entire season, or who own automobiles, move in society or are interested in the stock market. Let me quote a few figures of what some newspapers have done in this respect: The Cleveland Plain Dealer by means of a moving picture popularity contest increased its circulation from 135,000 copies daily to 201,000. A monthly magazine printed a photoplay serial and at its conclusion conceded that its circulation had been increased by more than 300,000 copies per month. The Chicago Tribune ran a similar serial and piled 58,000 readers to its circulation. Later it started a moving picture department and this figure has swelled to 150,000 and is still growing. The New York Mail on the day of the first issue of its moving picture supplement printed the largest edition for four years past and frankly credited the unusual sale to the moving picture supplement in its editorial columns. The circulation manager of the Atlanta Georgian and Hearst's Sunday American states, 'The motion picture pages are of more value as circulation builders than sports, society and commerce combined. These are but a few illustrations of the great array which might be compiled. The point of it all is that the papers which fail to listen to the click of the camera not only do not live up to their functions as news distributors but deliberately pick their own pocket of the profits which might be made by supplying their readers with that in which they are so vitally interested.

"So much for the right of the moving picture to space in the newspaper and for the newspaper's duty to recognize this influence. What has the newspaper to gain in addition to the approval of its readers

and the increased circulation by printing the moving picture news? First of all it has advertising revenue from its local exhibitor which can be developed second only to that of the department store. Secondly it has the revenue from an industry with potential advertising possibilities greater even than those of the automobile industry. If you doubt this I only have to point to three average issues of the Seattle Times which by cultivation of the interest of its readers in motion pictures today is carrying quarter, half, and full-page advertisements from the theaters in its own city and deriving from this class of advertising a revenue of over \$5,000 a month. But you cannot expect to obtain any such results unless you give the motion picture exhibitor an equitable advertising rate and the right kind of editorial co-operation whereby he can be made a day in and day out advertiser. He is entitled to the same rate as the department store because as the Seattle Times and other papers have demonstrated he may be developed to the point where he will use as much space as the department store and where he may be relied upon with the same dependability as the dry goods house.

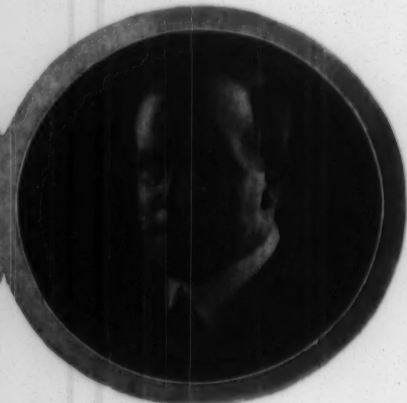
"Back of the exhibitor there is the manufacturer. The sooner you help the exhibitor to make more money the sooner you co-operate with the manufacturer in showing the exhibitor how persistent intelligent newspaper advertising will make more money for him, the sooner the manufacturer is going to get into the field with both feet himself. The cost of educating the

"The common complaint which I receive from editors is that after printing motion picture news they are unable to get the exhibitors in their community to advertise. Or they write me that they have sounded their clientele on the subject of advertising and have been unable to get any satisfactory response from them, therefore they have decided that it would be a waste of time for them to start a moving picture department. The day has gone by when newspapers can simply sell white space. As in every other enterprise the actual product which an organization markets must be accompanied by service. The trouble with the editors is that they have simply been trying to sell white space. It will not suffice for a newspaper to give three or four sticks every few days to poorly prepared, carelessly edited drivel pertaining to the current productions in local moving picture houses. This is not news. It would be impossible to palm off like material on the sporting page. The photoplay department, and by department I mean a definite allotment of space given to this field of endeavor on specific days or every day in the week, must be raised above the dead level of hackneyed mediocrity. It must stand for something and it must be given thought.

"Fifteen million people today want to be told what pictures are being shown, when and where they can see them. They want this information every day. They want it for the city or town they live in. They want it for the theater nearest them. The papers that are providing them with this information are those that will derive the



Albert E. Smith.



J. Stuart Blackton.

THE BIG MEN OF THE VITAGRAPH.

Some men lead, others follow. Those who have the courage of their own convictions and are willing to act upon them, are the men who should never be forgotten and always looked up to with the full measure of respect they have won in their struggle and contentions for the advancement of an industry that has become the fifth largest in the world. We refer to Mr. Albert E. Smith and Commodore J.

Stuart Blackton. We will not mention them as pioneers,—they are more. They are the men who are still at the helm and always foremost in all matters pertaining to the great interests of the motion picture art. They are the color bearers of the Vitagraph Standard, which is always seen in the foremost rank as an incentive to those in the battle for success in American cinematography.

exhibitor along the right merchandising and advertising lines has been tremendous and the motion picture producer has felt that he could not risk a national advertising appropriation until he had his exhibitors educated to the point where they would properly and intelligently back up his advertising. Today the motion picture industry is just on the eve of efficient interlinking in advertising and merchandising between the exhibitor and the manufacturer. It is just on the eve of the biggest advertising effort which any industry has ever made. Four large distributing organizations are now advertising nationally. Many others will follow suit as soon as their distributors' plans are properly taken care of. The combined appropriations of these organizations will exceed those of any other industry which has ever come before the public. The pioneers in giving the motion picture interests this support will undoubtedly be those to receive the largest share of the business. In fact I believe that I am safe in saying that the money spent in advertising by the motion picture field will be apportioned on the basis of intelligent co-operation which the newspapers have given rather than upon the basis of circulation. This tendency may already be noticed. In one of our eastern cities a paper which stands third in the point of circulation in the evening field has been selected by one of the largest of the motion picture producing organizations as the medium in which it will concentrate its entire appropriation for that city, an appropriation running close to six figures.

Many film fans labor under the erroneous impression that film manufacturers wear silken ties and carry canes. The big manufacturers in Filmland, the powers in the Art, who as pioneers blazed the trail to higher things in motion pictures, are the most unassuming of men.

There is no man in Cinematography who has wielded a greater power for higher art than William N. Selig. The name of the founder of the Selig Polyscope Company is favorably known wherever motion pictures are screened. A wee insight into the personal side of Mr. Selig will prove very interesting.

William N. Selig, president of the great Selig Polyscope Company, which possesses motion picture studios in Chicago, Ill., and at Los Angeles, Calif., would probably be the last man whom you would select as among the world's greatest film manufacturers. One of Mr. Selig's principal thoughts is the great business over which he presides and he is continually on the job.

It is 8 a. m. at the Chicago studios of the Selig Company. A majority of the working force, the actors and actresses, technicians and others do not report before 8:30. However, the man who employs many hundreds of high salaried people is on hand personally inspecting film, giving instructions in the cutting and trimming and other departments. When the stock company is assembled and the Director starts a picture a modest, unassuming sort of man frequently appears on the studio floors. He watches the placement of sets, make-ups, directions, etc., and often a quiet word of advice given here or there materially adds to the excellence of the business in general.

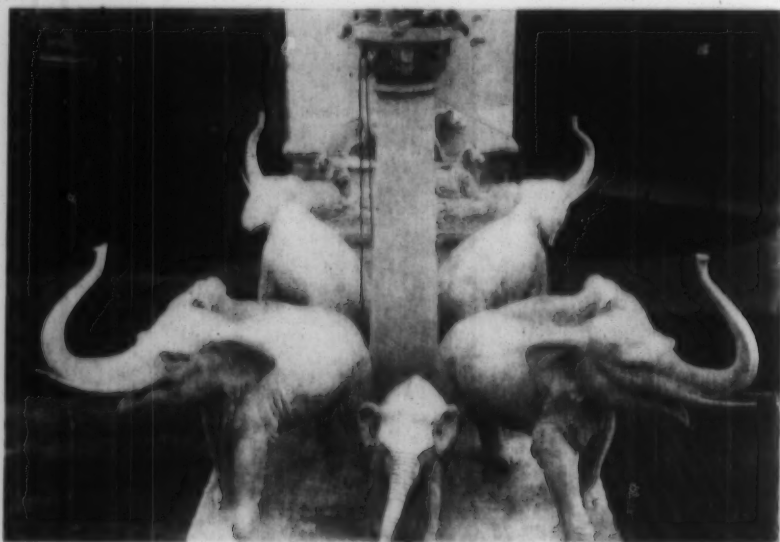
Very frequently it is long after noon before Mr. Selig finds time to appear in his down town offices. There he is engaged until after night-fall in attending to important details of the Selig Polyscope Company business.

Several times a year, Mr. Selig goes to Los Angeles where within the past year he caused to be erected the Selig Zoo, justly termed one of the wonderlands of the Pacific Coast. Mr. Selig manages to keep as busy in California as he does in Chicago for there are always enormous business transactions for him to consider.

Interspersed between sojourns in the Golden State and constant employment in Chicago, Mr. Selig is frequently called to New York City on business affairs. And then when a big production is in contemplation, Mr. Selig often accompanied his stock companies to localities called for in the story. He escorted a special company of players to the Panama Canal Zone to film real Panama atmosphere called for in Rex Beach's "The Ne'er-Do-Well."

Not only does Mr. Selig keep in close touch with all the details of his business but he has also earned the reputation of being one of the most far-seeing editors of scenarios. He probably controls the rights to more famous novels and short stories than any other film manufacturer; and he can tell, almost at a glance, whether or not a submitted plot contains possibilities. His policy of prompt acceptance and prompt payment for acceptable stories, or courteous rejection, has won for him the admiration of the leading writers of fiction and of photoplays.

William N. Selig is a man of the most engaging personality. He is adverse to publicity, preferring to work for ever-increasing excellence of his picture play output. He is admired by every man, woman and child employed in the Selig organizations, and his kindly spirit and recognition of loyal work proves an inspiration to those who labor for and with him.



ENTRANCE TO SELIG ZOO.



The WHARTONS Contracting Producers

Pioneers in their Line
Operating in
"The Garden Spot
of the East"

We are now prepared to consider and estimate on contracts that hitherto we have been obliged to decline.

Let us relieve you of the heavy responsibility of producing your pictures. We set a price first so you may know the cost and we do it at that price.

Our Studios, Laboratories and General Facilities cover 45 acres of ground, adjacent to locations of natural grandeur.

In our experience we have produced every kind of feature; from the 72 reel "Elaine" series to one reel comedies.



L.D. WHARTON



T.W. WHARTON

WHARTON, Inc., ITHACA, N. Y.



PACIFIC COAST STUDIO NEWS AND GOSSIP

By MABEL CONDON.



NELL SHIPMAN.

Nell Shipman, the scenario writer, is also the Nell Shipman of the screen—she who is just completing the characterization of "the Woman" in the Vitaphone Blue Ribbon feature, "God's Country—and the Woman," the six-reel feature made in the mountain snows and the valley sunshine of California. At the picture's casting, James Oliver Curwood, author of this story, wrote Miss Shipman of his pleasure at her being named for the role of Josephine, "the Woman." It was characteristic of him that he asked her to "do her d—dest"—and those who know say she did. It was during the making of this picture that Miss Shipman and others were snowed in Bear Valley, and it took three days to break a sixty-mile trail down to food and safety. Though Miss Shipman is best known as a writer of original scripts of fine plot and interest, she brings to the screen, in addition to beauty and personality, the experience of several years on the speaking stage under Belasco and other managers, and also two years in Alaska at the head of her own company. A further knowledge that adds to her value as a screen asset is her experience in directing, as the past Summer at Lake Tahoe gave her this opportunity. At present Miss Shipman is a vital member of the Los Angeles film colony—and the colony trusts she will remain so. For a woman of the attainments of Miss Shipman, there is a big place in the industry that calls for beauty—and brains. And Nell Shipman qualifies.

Never before have conditions on the West Coast been as bright for the advancement of film interests as they are right now.

Prosperity was the key-note of the industry's accomplishment during the past year, but the year just begun is slated to outdistance this record not only in quantity and quality product, but in conditions generally.

Los Angeles, for the past two years, has been designated as a "Film City." It is that, now, more than ever. For the two years just passed, film-money has been the city's biggest revenue. Film-money and film-people have made for its growth, its publicity and its popularity.

This, the fair City of the Angeles, calmly took as its right—for a while. Its co-operation was extended when asked for and its possessions were more or less at the disposition of the film-people—when asked for.

But this condition has undergone a change.



White, N. Y.
E. D. HORKHEIMER.

The motion picture industry with its vitality, its growth and its importance has made of itself a dignified and forceful power in the southern California district. Its banking interests and its reality concerns joined in the acknowledgment that here, almost unasked, had come the biggest, strongest and the best known agent for the advancement of the best interests of any city or any state. And the city most favored in this way, they began to realize all at once, was Los Angeles, and the state, that of California.

And one thing that the Californian never fails, for long at a time, to do, is to recognize whatever power that makes for its advantageous publicity.

So, all of a sudden, the industry that had been taken for granted in the city and vicinity of Los Angeles, assumed a new importance in the eyes of the city fathers.

This was greatly helped by the fact that sister-cities in the north and south of the Golden State began to reach out and endeavor to spirit some of the industry into its respective confines. Weather charts and records dating back several years were brought forth and consulted for data regarding the number of wet days and fog-days these respective cities had, and have, as compared to those of Los Angeles. The cities culling cheery data along these lines, straightway sent representatives to southern California and made a bid, with land bonuses, for a share of the film business.

At the present writing, there are representatives for four different sections of California, in Los Angeles; their mission is to secure a portion of that city's film business for whatever part of the state they respectively represent.

As far as the industry itself is concerned, it acknowledges itself flattered and continues to think of southern California as the spot wherein to make pictures.

Another, and a recent development in the "films-in-our-city" consideration, has been the getting together of film interests for their own furtherance of purpose and the getting-together of city interests for a discussion of film-industry values.

Then, as a sort of finale of various things, came the pulpit denunciation of studio conditions. Immediately, film-producers came to their own rescues and to these same rescues came the city of Los Angeles.

"Collectively, we are trying to render our studios above reproach," said the producers.



PRESIDENT LAEMMLE AND VICE-PRESIDENT DAVIS AT UNIVERSAL CITY.

"We know it and we're here to co-operate with you in every way possible," was the voluntary offer of city interests.

The Motion Picture Board of Trade burst into Los Angeles print with a "Yours for Service and the Protection and Progression of Motion Pictures."

Southern California producers came together in purposeful meeting for the forming of a Producers' Association by which to keep ever-watchful finger and eye upon things for and against their interests.

Motion picture directors banded themselves into a directors' association, determined that the big and special interests of themselves and the industry through them would not suffer.

Charles Sebastian, the mayor of Los Angeles, wants justice done—and the welfare of the motion picture industry protected. Chief of Police Claire Siverly is a friend

of the industry—a compliment to any industry, truly.

President Mitchell of the city's Chamber of Commerce in the name of this body, is opposed to the censorship that throttles the business; he stands ready to foster films and film-makers in all that means advancement.

The daily papers of Los Angeles are particularly staunch and those of the entire State friendly.

In addition to this general progressive and helpful situation, every established studio on the West Coast has a well-constructed and large glass studio.

So now let the rainy season begin!

Collin Campbell, Selig director, has returned to Los Angeles after a sojourn in Chicago where he discussed plans for filming "The Crisis," with William N. Selig.

"The Devil, The Servant, and the Man," a Selig multiple-reel production, has been started by Frank Beal. Kathryn Williams will be featured, supported by Guy Oliver, Lillian Haywood, Harry Lonsdale, and Vivian Reed. Mr. Beal and his company have left Los Angeles for Bear Valley, to film "snow stuff," essential to the film drama.

Miss Besse Watson, for years prominent in the execution of the exacting routine of office work at the Selig Zoo, Los Angeles, Cal., was recently married. Her many friends from the Selig studios were present.

Jack Pickford has returned to the Selig Zoo, at Los Angeles, after a flying trip to New York City and a visit with William N. Selig at the Selig Chicago offices. "Prince," the collie dog, who has appeared in several of Pickford's feature films, welcomed Pickford with joyous barks and many wags of his bushy tail.

Miss Eugenie Besserer, the emotional actress of the Selig Company, has one of the most magnificent professional wardrobes in Hollywood. She possesses an ivory velvet gown, embroidered with bees and Empire wreaths, that once belonged to a relative of the Emperor Napoleon, from which relative Miss Besserer is descended.

Miss Fritz Brunette, the Selig star actress, has purchased a pianola and gives a musicale every Saturday evening.

Those Balboans who received handsome watches for Xmas were: Norman Manning, Will M. Ritchey, H. O. Stechhan, Daniel Giffether, Philo McCullough, R. R. Rockett, Richard Johnson, Frank Mayo, George Crane, W. A. Gillette, George Rizard, Bruce



WILLIAM RUSSELL.

"Bill" Russell, they call him, because the likable name fits this likable "grand young man," of the American Film Company's plant in Santa Barbara, and is a member of the Screen Club. William F. is the proper name and initial, however, but everybody calls him "Bill." He came to Santa Barbara one year ago, and at the conclusion of "The Diamond from the Sky" novel, was re-engaged by Mr. S. S. Hutchinson to play the lead in five-reel Mutual master pictures, was given a company, in the casting of which he had a voice, and is the acknowledged "big man" of the American "lot." Physically, he has for some time been the "big man" of the screen; but the title also applies to ability and popularity. Those who talk in the vernacular of the stage say that "Bill Russell is a good trouper"; and the combination of ability and looks is a valued one. There are many who, speaking of Bill Russell, use the vernacular that everybody understands—it is that of great and general liking, and the dictum is, "He's a wonderful friend." Also he is a wonderful drawing card for the Mutual programme, and is the most valuable man on Santa Barbara's American "lot," this William F. Russell whom people like to call "Bill."

the ring. He enumerated his injuries up-to-date:

One broken nose sustained in a tumble down a cliffside.

A broken right arm when he was caught between two four-horse wagons.

A broken index finger, which became caught in a saddle.

A sprained hip sustained while being dragged by a horse.

"Keep your eye on Selig cowboy picture plays. We are going to put on some stunts, even better than those previously filmed. Western five-reelers will be produced; but I'll always do one-reelers—wholesome and full of Western life—for the people who demand them," says Mix.

Selig's "Ne'er-Do-Well," which Sol Lesser has recently purchased for the United States, closed a three weeks' engagement at Clune's Auditorium, Los Angeles. The production has proved the biggest magnet since "The Clansman," and the big auditorium with a seating capacity of 3,000 people has been packed at every performance.

Sol L. Lesser, who controls the United States rights on Selig's "The Ne'er-Do-Well," will leave for New York, where he will make his headquarters for marketing "The Ne'er-Do-Well" on a national basis. Mr. E. M. Asher will precede Mr. Lesser a few days to arrange for suitable offices and complete various details so that everything will be in readiness when Mr. Lesser arrives. Mr. Asher will also act in the capacity of publicity manager.



THE MODEL HORKHEIMER PLANT AT LONG BEACH, CAL.

Showing, Left, the Enclosed Studio; Right, Scene Docks. The space between them is the open-air stage. Building in foreground is part of the property department.



ON THE STREET OF MAKE OR BREAK

THE West Side, meaning Broadway and Riverside Drive, between 77th and 110th Streets, is the residential section of New York's most representative citizenship.

Here live the better-than-average substantial people—the class with incomes of \$5,000 or better—a class not too fastidious to appreciate capably produced film dramas, but so discriminating that only the best will tempt it.

Exhibitors in this district probably must exercise greater care in the selection of their features than any others in the United States. Their houses are grouped so near that prospective patrons may pick that which most appeals to their taste. In addition, these managers have the fiercest competition in the world—that of New York's theatrical district—only a minute's ride away.

Sunday is the biggest day in the week in these theatres, and New Year's Sunday, naturally, one of the biggest of all.

On January 2nd last, of the nine theatres in this area, V-L-S-E features were exhibited in four. The fact that the pictures displayed in the other five houses were the product of five different companies is of added significance. In other words, Big Four had but one less booking than all other feature organizations combined.

That this is not an exceptional representation is best evidenced by the fact that the forty-six features released by the V-L-S-E from May 1st, 1915, to January 1st, have had so far all told 214 bookings in the nine theatres of this district.

The Riverview Theatre, for instance, has run forty-three out of the forty-six subjects, and repeated on many of them. The Adelphi Theatre has shown twenty-two, some of them for two and three days, an uncommon occurrence in New York City, and, as Manager Wolf says, "expect to take the rest of them right down the line." The Olympia has featured twenty-six of them and is rapidly extending its bookings.

Here, then, is the crucible of film features, and the record which V-L-S-E productions have made in it.

"A wise success-seeker," some one has said, "profits by the experience of those who have camped along the trail before him."

ARE YOU ONE OF THESE ?

V. L. S. E., INC.

S

E



NEW FILM MEASURE OFFERED

Representative Towner Introduces a Substitute for the Hughes Bill

WASHINGTON (Special).—After a week of the most strenuous verbal battles between the foremost motion picture men in the country and representatives of various church and reform associations on the Hughes bill to provide for Federal censorship over motion pictures, Representative Towner, of Iowa, has introduced in the form of a bill the identical suggestion that was made to the Committee on Education as a substitute for the Hughes bill.

The Towner bill provides that no one shall send an improper motion picture from one State to the other, and provides the same penalties for a violation of the proposed law as are outlined in the existing criminal code covering the interstate shipment of any other improper thing, book, picture or newspaper. Motion picture men contended that this was the only proper

method of dealing with the producers who continue to violate public morals and ethics by seeking to make money by the wrong sort of film play.

Representative Towner, who is a member of the Committee on Education, which has the Hughes bill under consideration, said that he believes his bill is the one sure way to deal with the "fly by night" producers who make "purple pictures."

The Hughes bill has never been taken up for discussion by the Education Committee, although public hearings on it lasted through six evenings. Chairman Hughes himself believes the bill will be amended before it is reported to the House, while other members of the committee express doubts as to its being reported at all. Many members of the House are showing interest in the motion picture bill.

ARTHUR V. JOHNSON DEAD

Famous Lubin Actor Who Was Known to Millions Passes Away

Arthur V. Johnson, for a number of years leading man for the Lubin Company and one of the greatest favorites the picture screen has known, died at his home in Philadelphia last Tuesday, aged thirty-nine. He had been in bad health for some time, and it has been known for several weeks that the end was near.

Born in Davenport, Ia., he ran away from home at the age of nineteen to join a traveling company, and for several years followed the legitimate stage, playing with Sol Smith Russell, Robert B. Mantell, and Marie Walworth.

About seven years ago he drifted into motion pictures with the Biograph Company, and in a few months became the most popular leading man in pictures, in spite of the fact that, in those days the names of the players were not published. About two years later he joined the Lubin Company.

Speaking of Mr. Johnson, Mr. Lubin said:

"Mr. Johnson unquestionably held a unique place as a producer and an actor. He stamped the impress of his art on every photoplay he filmed for the Lubin Company. He could handle a delicate, complex situation with surpassing skill, and the next instant attain a climax with almost terrifying strength and passion. There was an ever-present virility and certainty of expression in a Johnson photoplay. There were never any slurred moments nor did he ever sink to the maudlin nor resort to the grossly sensational for his appeal; yet he projected his message unflinchingly. This may explain why a woman, unable to read the captions well, declared that it didn't make any difference when the big man acted."

"Mr. Johnson was prodigal with his time and patience when working. It was not an uncommon sight for him to devote thirty minutes to continuous repetitions of a bit of business which an 'extra' could not grasp, rather than speak bluntly to the beginner. It was this consideration of others which endeared him to the rank and file of Lubin workers. He had an inimitable sense of humor, which was almost impossible to record."

Interment was at Chicopee Falls, Mass., the home of his father, the Reverend M. A. Johnson. Mr. Johnson was a charter member of the Screen Club and one of its first officers.

GENERAL FILM ELECTION

George Kleine New President—Policies of A. Berst to be Continued

A meeting of the stockholders of the General Film Company was held last week at which the following directors were elected for the ensuing year: George Kleine, George K. Spoor, Frank J. Marion, Paul G. Melles, W. N. Selig, Ferdinand Singhi, Albert E. Smith, Percy L. Water, and C. H. Wilson. Immediately following the stockholders' meeting the directors met and elected the following officers: President, George Kleine; vice-president, George K. Spoor; secretary, Frank J. Marion; treasurer, Paul G. Melles. J. A. Berst, the retiring president, was urged to stand for re-election, but refused. The new board announced that most of the policies inaugurated by Mr. Berst in his short tenure of office will be carried out.

MARGARET GREENE WITH MIRROR

Talented Young Woman to Play Opposite Nat Goodwin

Margaret Greene, who has been chosen from among twenty-four of Broadway's brightest stars to play the lead opposite Nat Goodwin in the initial production of Mirror Films, is one of the better known of New York's younger stars. She is a New York girl and, while only a trifle over twenty years of age, has held a series of remarkable engagements.

Among the better known plays in which she has played leads on Broadway are: "Tipping the Winner," at the Longacre Theater; "Seven Keys to Baldpate," at the Astor; "Broadway Jones," with George M. Cohan; "Ready Money," at the Maxine Elliott; star with Willard Mack; in vaudeville and repertoire with William Gillette. Her picture experience was obtained with Pathé.

FILM ORANGE BLOSSOMS

Motion Picture People Celebrate their Nuptials in a Florida Studio

JACKSONVILLE, Fla. (Special).—Kathleen Butler and Henry Pemberton, both members of the Gaumont Company, were married here Jan. 15. Mrs. Pemberton's father, W. J. Butler, is also a member of the Gaumont Company. Mr. and Mrs. Pemberton met for the first time when coming South by boat with the company.

Bob Kurie, cameraman for the Metro Company, left here to accept a position with the company headed by Mr. and Mrs. Sidney Drew.

A company of Metro players, headed by Julius Steger, was in Gainesville a few days to secure football scenes with the University of Florida boys.

Carlyle Blackwell appeared at the Arcade Theater at a benefit performance given by the local Red Cross chapter, and gave a little talk of his early experiences in the legitimate and motion picture field.

Grace Wyden-Vail, wife of Assistant Director Edwin Vail, of the Gaumont studio, has accepted a position as publicity head at the studio. Mrs. Vail was for a time with the Duval Theater management in a like capacity. Mrs. Vail has had vast experience in newspaper work, and has won recognition under the pen name, "Sally Ann."

The studio of the Vim Company is showing great activity. Three companies are at work. The personnel is: Bobby Burns,



Underwood and Underwood.
ELSIE ESMOND

Elsie Esmond, an established stage and screen actress, who has supported many of the best known stars, and a stock favorite in all the big cities, is pictured in the leading role in the late Clyde Fitch's "The City," released on Jan. 22.

HALL WRITING FEATURES

Having given the short film what he regards as a fair trial—upwards of six hundred releases does seem an ample test—Emmett Campbell Hall has decided that feature lengths only afford proper scope for the telling of worth-while stories, and will henceforth devote himself to the writing of "big stuff"—original dramas, with an occasional special adaptation for the sake of variety. For nearly three years the Lubin Company monopolized Mr. Hall's entire output of photoplays, which varied in length from splits to fifteen-part serials, but he is now freelancing, doing his work at his country home at Glen Echo, Maryland.

BEWARE OF BARGAINS

President Freuler Points the Deadly Parallel with "Fire Sale" Films

"Junk films" put out by "artistically bankrupt" concerns at "fire sale" prices—the quotes are his—are denounced by President John R. Freuler of the Mutual Film Corporation as a serious menace to the prosperity of many motion picture theaters.

In a discussion of the subject with a representative of THE DRAMATIC MIRROR, Mr. Freuler made a strong stand for the product of the big, long established film organizations as against the "free lance" feature.

"Every exhibitor is trying to build a reputation for his theater," remarked the Mutual's president. "He wants his house to be known as the home of consistently good entertainment."

"But a great many exhibitors are being led astray into bookings that break down his prestige as fast as he can build. This is a result of the pressure of the big stock of what I term 'bankrupt films' seeking a market."

"In New York alone there are about one million feet of negative that will never see the light of day. This means that some people with a little capital, or none, and a big desire for profits got the notion anybody could make films and coin money from them. Now the stuff has been made and it is fighting for a market, a place on the screen."

"It will not be very long before these 'bankrupt films' and their sponsors will be weeded out of the industry, but in the meantime both the product and the producer constitute a menace. These 'fly-by-nights' always spring up in every great industry, and always they are ultimately eliminated by force of the weakness of their product. But always, in the period of elimination, a certain set of consumers suffer."

"That is the situation which I want particularly to call to the attention of the exhibitors of the nation. They must take warning. Their future is at stake."

"No wise buyer is tempted when he passes down the street and sees a roaring sign announcing 'receiver's sale' or 'fire sale.' He knows that it is an old gag. The public has grown wise and the 'fire sale' business has moved into the hinterland."

"Just that sort of warning exists for the film buyer, but he is slow in recognizing it. Just now the exhibitor is pursued by the fellow with desk room in a loft and a few reels of worthless film of uncertain ancestry. It rents for little and is worth considerably less than nothing, net."

"The wise exhibitors are those who follow the very plain law of common sense in business and tie-up to known products—the films produced by well established, well known, successful concerns with reputations to uphold. The merit of their productions has been stamped into the public mind."

"In the Mutual Film Corporation's sixty-eight exchanges we see this proven every day. Exhibitors, weary of their dabbling with 'bargain sale' junk, 'come back home.' But in the meantime they have sustained losses at the box office and the reputations of their houses have been impaired."

"Marshall Field, Altman, United Cigars, Tiffany and all the rest of the great successful retailers do not sell any 'bankrupt stock' and they never have any 'fire sales.' Rather they handle trademarked, reliable, well known products, tried and worthy of the confidence they enjoy."



LUCILLE TAFT—(GAUMONT'S).

Flying Star Appearing in Big Features.—Released on Mutual Programme.



"WILD JIM—REFORMER."

Two-Reel American Drama Featuring E. Forrest Taylor and Loretta Thorne.—Released on Mutual Programme, Jan. 21.



VITAGRAPH



FEATURES

"The Juggernaut"
 "The Island of Regeneration"
 "Hearts and the Highway"
 "The Sins of the Mothers"
 "Crooky"
 "The Chalice of Courage"
 "The Wheels of Justice"
 "Mortmain"
 "Playing Dead"
 "The Dust of Egypt"
 "The Man Who Couldn't Beat God"
 "The Turn of the Road"
 "The Heights of Hazard"
 "The Cave Man"
 "A Price for Folly"
 "What Happened to Father"
 "Thou Art the Man"
 "Green Stockings"
 "My Lady's Slipper"
 "The Island of Surprise"
 "A Night Out"

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STATE RIGHTS FOR UNWRITTEN LAW

Radical Departure Made by California Motion Picture Co. To Release Six Pictures a Year

An indication of the trend of the times and the dissatisfaction among the small manufacturers over the returns they are getting from the distributing companies supplying a regular programme at a fixed price is shown in the announcement of the California Motion Picture Corporation through Alexander Beyfuss, its vice-president and general manager, to the effect that the latest production of this company "The Unwritten Law," with Beatriz Michelena in the stellar role, is to be released on the States rights plan.

Mr. Beyfuss points out that this is the only successful plan for the feature picture that is better than the average programme release and, in substantiation of his argument, points to such pictures as "The Spoilers," "The Birth of a Nation," and "The Ne'er Do Well," all of which were released on the States rights plan and made money for everybody concerned. The California Motion Picture Corporation will only make six pictures this year, but they will all be pictures better than the programme features, and will be released on the States rights basis. "Better than programme quality" is to be our slogan, and we will make our product live up to it or we will not release it," says Mr. Beyfuss.

DINNER TO PRES. WILSON

Board of Trade to Entertain Chief Executive

At the Biltmore, to-morrow night, the Motion Picture Board of Trade, with President Woodrow Wilson as its guest, will give its dinner to the Chief Executive of the United States. Nine hundred covers have been reserved and interesting speeches pertaining to vital questions, such as censorship, are bound to make this affair an epoch in the motion picture industry. It points to the wonderful growth of the motion picture business interests of the country, and the recognition justly given to the Motion Picture Board of Trade, which is doing such good work in the interests of every element of the business.

NICHOLAS POWER

Nicholas Power, "The Grand Old Man of the Movies," was born in New York city in 1854. He was always mechanically inclined, which undoubtedly was inherited from his father, a well known inventor. From childhood his life was a busy one, and he had no opportunity for academic training, his schooling being acquired in public and night schools and Cooper Institute, and his early years were spent in working in machine shops, where he acquired a thorough knowledge of mechanics. He also obtained a certificate as an engineer.

For about five years (1880-1885) Mr. Power was employed by the late Peter Cooper in a department in Cooper Institute known as the Inventors Institute. Here he was enabled to give full scope to his inventive faculties, which resulted in his taking out many patents—the reflectoscope, whereby cards were thrown upon a screen for advertising purposes; also a patent cylinder wherein cards were combined with advertising matter in a manner to produce a continuous story relative to the subjects, and many other devices of mechanical nature for commercial purposes. About the year of 1900 he established the New York Film Exchange located at 115 Nassau Street, where he devoted his time largely to experimental work with the various crude moving picture machines then on the market, employing twenty-two men. In the year 1902 he placed upon the market his first moving picture machine, which was called the Peerlesscope. This machine met with decided success and opened up possibilities, which Mr. Power was quick to grasp.

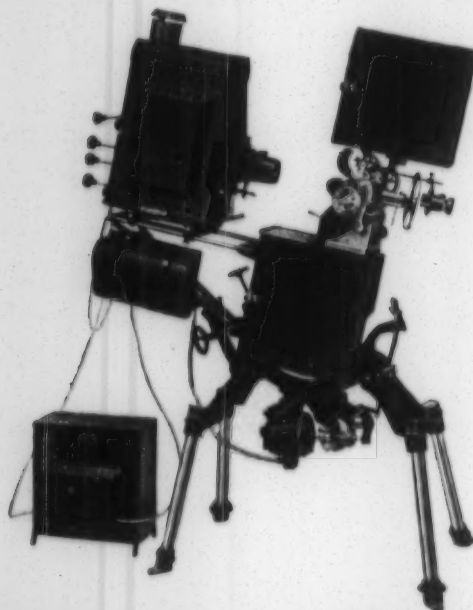
In August, 1907, the Nicholas Power Company was incorporated under the laws of the State of Delaware with offices located at 115 Nassau Street, and the growth of the concern has been unceasingly steady and rapid. The name Peerlesscope was subsequently changed to Cameragraph, and this name to-day is well established in every nook and corner of the civilized world.

There are many features of the Cameragraph which emanated from the brain of Mr. Power alone—the changing from the one pin to the four pin in the intermittent movement which draws down the film, thereby greatly prolonging the service with a minimum of wear, and increasing the tensile strength 16 times.

The film magazine and patent valve used in the Cameragraph to-day, are a great factor in the protection of human life and were originated by Mr. Power; also the take-up device, which relieves the strain of the film.

A most annoying feature in the moving picture shows is caused by the film slipping from the lower sprocket, causing the screen to "go dark." Mr. Power has patented a device known as the loop setter which absolutely overcomes this condition. By its means the lost lower loop will reset itself instantly without stopping the machine and without causing any break in the picture.

It is generally recognized that the success of the moving picture machine industry and the high standard attained by projection is largely due to the unceasing labors and inventive ability of Nicholas Power.



EFFICIENCY

IS born of hard labor and study—and wisdom which profits by experience, it is also the result of ceaseless thought and research by a master mind.

Motion Picture Projecting Machines of Power's manufacture represent the highest degree of efficiency, possess many exclusive features and are recognized as superior by a large majority of the entire trade.

AWARDS

American Museum of Safety	Gold Medal, 1913
American Museum of Safety	Grand Prize, 1914
Panama-Pacific International Exposition	Grand Prize, 1915

HELD BY

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HUGH HOFFMAN.

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the publicity and business affairs of several well-known screen stars. He is more than a publicity man; he is a consulting expert on moving pictures, and enjoys the confidence and patronage of men who stand high in the industry. He began his career in the amusement world playing in a circus band, and has risen to high positions during his sixteen years' experience. Before starting on his present enterprise he was second editor of the *Moving Picture World* for a period of five years.

OUIDA BERGÉRE

185 Madison Ave.

(AGENCY)

Murray Hill 3007

Miss Bergère will visit the director at his office or studio, read his scenario and consult with him regarding the production; suggest settings and furnish exact types from the star to the smallest parts.

These Artists Have Been Placed With the Following Concerns:

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FLORENCE REED
FRANK SHERIDAN
BRUCE McRAE
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GRACE VALENTINE
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EUGENE ORMOND
SYDNEY BOOTH
CLIFFORD BRUCE
FRANCIS BYRNE
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ADELAIDE THURSTON
RALPH HERZ
IONE BRIGHT
ARTHUR HOOPS
GERALDINE O'BRIEN
LUCY WESTON
RALPH KELLARD
TOM MOORE
GUY COOMBS
ANNA NIELSON
INEZ BUCK
LOUISE RUTTER
EVERETT BUTTERFIELD
MILDRED HOLLAND
CATHERINE PROCTOR

JOYCE FAIR
MONTAGU LOVE
JESSIE GLENDENNING
BEULAH POYNTER
CLAUDE FLEMING
EDWARD ROBINS (with Mrs. Fiske)
HERBERT FRANK
ALICE DOVEY
WARNER OLAND
ARTHUR DONALDSON
JOHN DALY MURPHY
FRANCIS J. BOYLE
IRVING CUMMINGS
HAL FORDE
MACEY HARLAM

Miss Bergère also has on her books a number of well known directors and scenario writers at present open for engagements

Direct communication by telephone Murray Hill 9095 after business hours

FEATURE FILMS OF THE WEEK

Genuine Georgia Atmosphere Makes "A Circus Romance"—"Captain Jinks" is a Capital Period Play—"The Golden Chance" a Gilded Melodrama

"A CIRCUS ROMANCE"

A Five-Part Feature Produced by Equitable. Author, Betty T. Fitzgerald. Star, Muriel Ostriche. Director, Charles M. Seay.

Babette Muriel Ostriche
Eva Butterworth Edward Davis
Rev. Albert Martin Jack Hopkins
Zaidess Catherine Calhoun
Pete George Larkin

This picture was originally projected as "Babette of the Ballyhoo," but before it arrived at actual projection its title was transformed into something totally different. Of course, "a rose by any other name would smell as sweet," and Babette is supposed to be a genuine Georgia rose; but, as everybody down South knows, a "ballyhoo" is far from being a regular circus, and the change of title merely accentuates the suspicious resemblance of the story to the celebrated and already screened "Polly of the Circus." In one respect Babette shows better sense than Polly, for instead of marrying the minister, she makes him bitch her to "Dare-devil Pete," and settles down to a peaceful life raising chickens and children instead of the mad round of church societies, donation parties, and sewing bees. Real bees would be pleasanter company than the old hens who ran the minister's parish and made Babette's life so miserable that she was forced to go back to the "ballyhoo," after having found a long-lost father.

It appears that somewhere back in the hair-cloth furniture period one Eva Butterworth absent-mindedly married a lady who afterwards became a fortune-teller with a street carnival company. So Babette was born and brought up in the "ballyhoo" business, on friendly terms with acrobats, elephants, and snake charmers; but not with deacons. One of these comes snooping around her dressing tent, and Dare-devil Pete knocks him into a barn. Pete packs a Mike-Gibbons punch that makes even a camel kow-tow to him. Naturally, he adores Babette, but she delves into mother's fortune-telling kit and discovers friend father, who has wedded a wealthy invalid lady, and become ultra rich and respectable. In fact, the stage door deacon takes up the collection in the same church, and when Butterworth accepts Babette as an "adopted" daughter, she finds a snake in the sanctuary. She charms the minister, but cannot hypnotize the Dorcas Society; so Dad is about to be degraded from his high office of sub-deacon unless he banishes "that circus brat"—when—Dare-devil Pete to the rescue, and all ends happily amidst a shower of rice and confetti that looks like a snowstorm in Georgia. This is one of the most novel and effective scenes on the screen, and is alive with genuine Southern street carnival atmosphere.

In fact, Babette's romance is a triumph of picturization over plot, for the detail and direction are always superior to the drama. Charles M. Seay's "foot was on his native heath," and he reveled in real "localities," which it is doubtful if any other director, excepting David Wark Griffith, could secure. They are clannish folk, those Southerners; but when a kinsman comes along he can have anything for the asking. That is why the whole population of Albany, Ga., apparently turned out to help the Cob T. Kennedy Carnival Company make Babette's wedding the biggest affair of the kind, since Champ Clark's daughter was married before most of Missouri.

Muriel Ostriche made a delightful Babette, but stellar honors were snatched away from her in the very last scene by another baby, presumably named "Dare-devil Pete, Jr." This red-faced, bald-headed mite of humanity, on being rudely awakened before the camera, registers a mighty yawn that is bound to bring a whole-hearted laugh from any human audience. But he didn't do any "ballyhooing," probably because he realized that the title had been changed, and he was only the end of "A Circus Romance."

"CAPTAIN JINKS"

A Five-Part Adaptation of Clyde Fitch's Play of the Same Name. Featuring Ann Murdock and Richard C. Travers. Produced by Essanay under the Direction of Fred E. Wright, for Release on the V. L. S. E. Programme, Jan. 17.

Madame Trentoni Ann Murdock
Captain Jinks Richard C. Travers
Gussie Von Volkenburg John Junior
Charles La Martine Edmund F. Cobb
Mrs. Greenborough Camille D'Arcy
Mrs. Jinks Laura Frankeland
Professor Belliardi Ernest Maupain
Pete the Bellboy Bruce Kent
Band Leader Charles Stine

"Captain Jinks" was one of the first of the successful Clyde Fitch comedies and at the time of its production many years ago served as the means of establishing his already growing reputation. Now that it has been revived in picture form it is fully as attractive and fully as entertaining as when it was first interpreted on the stage under the capable hands of Ethel Barrymore. Fred E. Wright deserves the greatest commendation for the manner in which he has staged the picture, for it forms one of

the best period productions that the Essanay company has ever turned out. The greatest admiration must be expressed for the care and study that has been expended in having every little detail true to the period in which the action transpired. There were one or two little errors, such as a rubber tires on a hack and cigar bands on the cigars, but these were of such a minor character that they can readily be overlooked when the wealth of other correct details is considered.

Ann Murdock in the leading role was truly admirable, bringing a spontaneous vivacity to the part that was reminiscent of the interpretation given by Miss Barrymore when the comedy was first produced. We liked her work immensely. Richard Travers as Captain Jinks gave an interpretation that was polished and finished throughout, while John Junior and Edmund F. Cobb were capable as the other members of the trio. Bruce Kent scored as Pete, the bellboy, as did Charles Stine as the bandleader. Ernest Maupain was quite at home in the role of Prof. Belliardi, the operatic impresario. The balance of the cast was strong and capable.

It has been so long since the original comedy was produced that a brief synopsis of the plot may be necessary, though no synopsis can do justice to the inimitable humor of Clyde Fitch with which the pro-

duction an absorbing story, replete with original and unusual situations, and because of this will take its rank as one of the best screen plays that has been produced in a long while. Furthermore it has been extraordinarily well produced, with numerous deft little touches which, while seemingly unimportant of themselves are, in fact, the things that lift the picture far above the average. The master hand of Cecil B. De Mille is evident throughout the whole production. His is the bigness of vision that can see and appreciate the value and importance of little things, and irrespective of the dramatic tenacity of the story it is the attention to seemingly inconsequential details that makes "The Golden Chance" a big, gripping, human, picture. For even this story, good as it is, could have been irretrievably spoiled in the hands of a poor director. As it is the original strength of the story is increased and accentuated, made more human and more appealing by the delicate touch of the man responsible for its production. "The Golden Chance" is a triumph of moving picture production, for it contains every essential of a good picture and can be favorably compared to anything that either the stage or the screen has brought forth.

Too much praise cannot be given to the entire cast for the manner in which they have handled their various roles. Cleo

the celebrated beauty. At the last moment the girl is suddenly taken ill and telephones that she cannot come. The Hilliarys are in a quandary, which is finally solved by Mrs. Hilliary, who impresses Mary into service. Her beauty is such that, garbed in elegant clothes, she easily outshines any of the women present, and Manning loses his heart on sight. The Hilliarys proceed to play the fish and invite him for the week-end, which Mary is hired to attend. As she is leaving her husband she tells him that she is going to work in a laundry over in Newark for three days. Two nights later Mary's husband breaks into the Hilliary home and the room in which Mary is sleeping. He finds her surrounded by beautiful clothes of the finest texture, and her dressing table covered with jewels. He flashes his electric torch all about the place, and turning to Mary, who is cowering in bed in fear and trembling, says, "Some laundry!" He intimidates Mary into permitting him to rob the place, but in attempting to escape is caught by Manning. Mary's identity is disclosed, and she is driven from the house in disgrace. After spending a night on the park bench she seeks refuge with a neighbor, but is found by her husband and taken home. There he enters into a blackmailing scheme with Jimmy the Rat, and Mary is forced to appeal to Manning for help. He arrives at the stipulated hour and, refusing to meet the demands of the two thieves, is attacked by them. An exceedingly strenuous fight follows, in which Manning is finally knocked out, but at this moment the police, summoned by his valet, enter. Mary's husband, while escaping by the fire escape, is shot and killed by the police. His body is brought into the bedroom and Manning goes in to see if he is dead. He comes out and tells her, and the picture closes with them standing at opposite sides of the room just looking at each other. This synopsis is merely an outline of the action, and does not do justice to the bigness of the story or the delightful way in which it has been worked out. To appreciate that it is necessary to see the picture.

"THE LOVE TRAIL"

A Five-Part Drama Adapted from the Famous Novel, "The Dop Doctor," by Richard Dehan. Produced by the Samuelson Film Company, of Great Britain. Featuring Agnes Glynne. Released by Pathe Jan. 22.

Lynnette Mildare Agnes Glynne
Rough Booth Conway
Mother Superior Minna Gray
Lord Beauvaise Bertram Burleigh
Dr. Owen Saxham Fred Paul

A new actress, one of the most pleasing to be seen in motion pictures, is introduced to the American public in this picturization of one of the most famous South African stories ever written. Agnes Glynne, although prominent in England, makes her American debut in a blaze of glory, and it would take only a few pictures to guarantee her popularity in this country. She has a marked ability, a magnetic personality which she "puts across," and is very pleasing in appearance. That she is not lacking in versatility is shown by her characterizations of the ragamuffin, then a convent girl, and lastly a society woman. These various interpretations are all equally well done and they personally rare ability. The remainder of the cast is on a par with Miss Glynne, and there are numerous situations where the talents are put to severe tests.

Booth Conway gives an excellent characterization of the brutal Boer, and it is only his efficient work that dissipates the feeling of repulsiveness associated with the part. Fred Paul offers an unusually strong portrayal of the "Dop Doctor," the man bent by the demon rum. The word "Dop" is a colloquial expression for a particularly poisonous kind of whiskey made in the veldt region.

The picture itself is unusual, in that the locale is a very seldom used in pictures in this country, that of the veldt regions of South Africa. There is a very slight resemblance of the scenes to our own Western views, and while they are not very picturesque they are striking and effective.

The story is most tragic, but it is not of exceptional dramatic intensity, although it does readily lend itself to an interesting picturization with many heavy situations. The beginning is out of the ordinary, in that there are two deaths, the parents of Lynnette, and the corresponding grave scenes. The child is taken care of by the man Rough, who has robbed her dead father. He treats her like a beast until one day he notices her real beauty and then his bestial nature becomes predominant. However, she escapes and is rescued by Slaters of Mercy. In time she falls in love with a soldier, Lord Beauvaise, who is afterwards killed in battle. Hopeless, she marries the reformed "Dop Doctor," and on her return to England she finds out that Beauvaise had a wife and she then offers her husband her entire love in time to save him from again turning to drink.

The photography is excellent and the print done in sepia tones is most restful to the eyes.



SUSIE, THE ELEPHANT, AND MURIEL OSTRICHE IN CHARLES M. SEAY'S "A CIRCUS ROMANCE"—EQUITABLE WORLD FILM RELEASE.

duction abounds. Robert Carrollton Jinks and his two boon companions form a marching club to boom the campaign of General Grant for president, and Jinks being made captain is dubbed "Captain Jinks of the Horse Marines." He sees a billboard pasting up a three-sheet announcing the appearance of a noted opera singer, and devises the scheme of the three going to meet her at the steamer dressed in their new uniforms and accompanied by a brass band. Jinks bets a thousand dollars that he will make love to her on sight. The three arrive at the steamer landing where there are several amusing incidents, and finally meet Madame Trentoni, the singer. Jinks falls in love with her at sight and regrets the ungentelemanly wager that he has made. Love progresses smoothly between the two in an amusing manner until his companions become jealous and tell Prof. Belliardi, her impresario and foster father, of the wager. He is highly indignant and Jinks is refused admission to the singer's apartments. After her successful appearance, however, he gains admission by bribing the bellboy before she returns from the opera, the complications are explained away and all ends happily.

"THE GOLDEN CHANCE"

A Five Part Original Drama Written by Jennie Macpherson and Featuring Cleo Ridgely and Wallace Reid. Produced by Lasky under the Personal Direction of Cecil B. De Mille for Release on the Paramount Programme Jan. 16.

Mary Denby Cleo Ridgely
Roger Manning Wallace Reid
Mary's Husband Horace B. Carpenter
Mrs. Hilliary Edythe Chapman
Mr. Hilliary Ernest Joy
Jimmy the Rat Raymond Hatton

"The Golden Chance" has for its founda-

Ridgely again proves her great value, not only as a beautiful woman, but as an actress of rare ability. She has been given more opportunity to show what she can do in this picture than any she has before appeared in, and she has not let opportunity pass by. Given other vehicles of like strength she has a wonderful future as an emotional actress. Wallace Reid in the supporting role is not called upon to do more than support, except in the big fight scene near the end of the picture, when he effectively takes the lead and battles for his love in the two-fisted manner of virile manhood. Two of the best characterizations of the production were given by Horace B. Carpenter as Steve Denby, the drunken, dissolute thief, and Raymond Hatton, as Jimmy the Rat. The work of the latter was especially well done. Edythe Chapman and Ernest Joy scored as Mr. and Mrs. Hilliary and gave interesting individuality to parts that otherwise would have been buried when contrasted with the strength of the other four parts. It was a mighty well acted picture.

Lack of space will not permit of more than a brief review of the story. Mary Denby, the beautiful daughter of a Judge in a small country town, a girl of education and refinement, has run away and married a dissolute young man from the city. The picture opens after they have been married for several years, and they are shown living in squalid surroundings and in the direst poverty. The husband has degenerated to a drunken brute, making a precarious living as a burglar. Mary obtains a position as seamstress in a wealthy family, the head of which is trying to persuade Roger Manning, a young millionaire and catch of the season, to invest in one of his schemes. In order to keep him in New York he holds out the bait of a very pretty girl. Manning promises to come for dinner that night to meet

ANTHONY P. KELLY

PLAYWRIGHT

LATE RELEASES:

Emily Stevens in "The Soul of a Woman"
AN ORIGINAL METRO FEATURE

Florence Rockwell in "Body and Soul"
A WORLD FILM FEATURE

House Peters and Ethel Clayton in William Vaughan Moody's "The Great Divide"

Richard Buhler and Rosetta Brice in Jack Pratt's "A Man's Making"

Herbert Fortier in "The City of Failing Light"
AN ORIGINAL LUBIN FEATURE

June Daye in "Sorrows of Happiness"
AN ORIGINAL LUBIN FEATURE

COMING: ORIGINAL FEATURES

"Streets of Silence"

"The Light at Dusk"

"The Fingers of Freest"

"At Shadows' Edge"

An adaptation of Owen Davis' "Driftwood"

Address Screen Club, NEW YORK CITY

R. R. SERIES TO BE INCREASED

Kalem's "Hazards of Helen" to Contain Two-Reel Episodes in Future

Announcement is made by the Kalem Company that in the very near future the "Hazards of Helen" railroad series will be increased to two reels in each episode instead of one. This series has been running with great success for over a year, and holds the record for longevity in the series field.

In explaining the decision to increase the length of the railroad pictures an official of the Kalem Company said that it was made after a serious discussion with exhibitors in all parts of the country, and because of a desire to do the railroad pictures full justice. A number of exhibitors have written to the company declaring that they find the "Hazards of Helen" among the most popular offerings on their pro-

gramme, and that while they feature them strongly now, the series would offer even greater advertising possibilities if produced in two reels. "Since we have secured better stories for this series," this same official continued, "we found it becoming more difficult to do the subjects justice in the single-reel length."

The date of the change and the release of the first two-reel "Hazards" has not yet been announced. It is understood that the company began work this week on the initial two-reel story, and that no rush will be made to make the change, as it is thought best to have a number of releases ready and thus relieve the company from the necessity of meeting a regular release date.

LE VINO LEAVES ARROW

Albert S. LeVino, from its inception, the secretary and treasurer of the Arrow Film Corporation has tendered his resignation from that organization, with the request that his fellow-directors accept it at the earliest possible moment. He leaves the Arrow organization in order to resume his writing of feature pictures and to engage in the production of at least one special feature a year.

Prior to embarking in this industry, Mr. LeVino was a prominent New York newspaper and magazine writer. In the last twelve months of his association with the New York American he covered the Titanic disaster and the consequent investigations, and then reported the Rosenthal murder story.

For two years he was a notable figure in aviation. In 1908 he made the acquaintance of the Wrights, and he became their close friend. In 1910, Mr. LeVino, then on the staff of the New York Times, arranged for and conducted Charles K. Hamilton's epochal flight from New York to Philadelphia and return. Then he became associated in aviation with John B. Moisant, the first man to fly across the English Channel with a passenger. Later, after a tour of the United States, Mexico, and Cuba, with the Moisant International aviators, Mr. LeVino and Frank Coffyn made the first motion pictures ever taken of New York from an aeroplane.

Prior to his engagement in aviation Mr. LeVino had been a Washington magazine and newspaper correspondent. In that city he worked for two years on military small arms problems, and he is to-day one of the best long range riflemen in the country. He has written more than fifty scientific and popular articles on this branch of army and navy work, coupled with which he found (or made) time to learn soldiering at first hand.

Just before his association with the Arrow Company, Mr. LeVino was for more than a year chief of staff to Mr. Arthur James, then head of the Mutual publicity and scenario departments. In collaboration with Harvey F. Thow he has just completed a five-reel adaptation of "The Woman's Law" for Miss Florence Reed, which Lawrence B. McGill is directing as Arrow's first Gold Rooster feature.

Messrs. LeVino and Thow are now at work on three five-reel features, one of which is an adaptation and the others original scenarios, all for one of the leading producers. They have been invited by Mr. Shallenberger to write scenarios for the new "Who's Guilty?" series, which Arrow is to make for Pathe.

NOT IN PERFECT HARMONY

HUNTINGTON, IND. (Special).—The Huntington Press prints a copy of the resolution adopted by the Ministers' Association condemning Sunday shows. This action was brought about by the effort of Mr. T. Guy Perfect, manager of the two picture houses here, to open on Sunday. He had the patrons of the houses vote whether or not they wanted Sunday pictures, and according to his figures there were seventy-five out of one hundred voted for Sunday pictures. Mr. Perfect has not decided whether he will open as yet.

I. L. MARK.



ORBIN JOHNSON.

In D'Artagnan, Triangle-Kay Bee, Knickerbocker Theater, Second Half Week of Jan. 23.

MARC EDMUND JONES

Photoplaywright

EQUITABLE

EMMETT CAMPBELL HALL

Photoplaywright

Original Features—Special Adaptations

Arrangements through
Authors Associated Agency, Inc.
Longacre Building, New York City

An Organization Devoted to But One Object

¶ CONCENTRATION of all our efforts, both executive and technical, is centered upon *production*. There is but one thing you can buy from this Corporation—feature motion pictures of a quality already established.

¶ CONFIDENCE can only come after you have convinced your business associates that you are honest—a man of your word, and will not say and do one thing today and the opposite tomorrow. Confidence is established by fair dealing. We have backed this element in our business by \$344,000 paid up capital and one year's production.

¶ THIS CORPORATION was organized with some of the wealthiest and most successful business men and manufacturers in New York, Chicago, St. Louis and Pittsburgh, among its directors and stockholders.

¶ A FEW OF our stockholders and directors are: George G. Mason, O. G. Jennings, Levi Holbrook, of New York; M. H. and D. B. Scully of the D. B. Scully Company, Chicago; William H. Burn, Secretary of Sturges, Burn Manufacturing Co., Chicago; S. R. Noble, General Sales Manager of the Simmons Hardware Company, St. Louis; C. S. Anderson, Manager of the Congress Hotel, Chicago; Charles M. Biscay, Secretary of the Insurance Press, New York. Indicative of conservative, solid business stability.

¶ ORGANIZATION of this corporation is complete in its working efficiency. From the start "Quality," not quantity, has been our motto. Mr. Wm. L. Sherrill, President of the Corporation, maintains an intimate relation with every branch of the business, and an efficient staff for production includes George Irving, General Director, Ralph Dean, Technical Director, Jacques Monteran, Chief Cameraman, and a complete studio organization of scenic artists, carpenters, electricians, etc.

¶ THE POLICY of production for 1916 embodies an increase of output to one picture every two weeks, which is in keeping with the Corporation's high quality standard and conservative management.

¶ A SOUND BUSINESS BACKING, conservative and progressive policies, an assured American and Foreign outlet for our product, have and will contribute to the stable and successful presentation of our pictures to the public.

¶ ONE PARTING WORD to the growing picture fan who likes our output, and to the exhibitor who finds it profitable to book our features, remember that our business is confined to producing and selling feature photoplays ONLY.

THE FROHMAN AMUSEMENT CORPORATION

EXECUTIVE OFFICES
18 EAST 41ST STREET
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WILLIAM L. SHERRILL
President

STUDIO
517 WEST 54TH STREET
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"One of the Greatest Pictures Ever Produced"

How often has the Manufacturer, Actor, Director and Exhibitor used this expression, and now The Frohman Amusement Corporation is using this good old-fashioned superlative, because our opinion is backed up by the thousands of readers of the story from which our next big photoplay is taken, and every one of these men and women will be waiting expectantly for the announcement of the release date.

THE FROHMAN AMUSEMENT CORPORATION

FIRST 1916 PHOTOPLAY MASTERPIECE

"THEN I'LL COME BACK TO YOU"

From the new "Best Seller" by LARRY EVANS

The Star

ALICE BRADY

The Lead

JACK SHERRILL

The Director: GEORGE IRVING

THE PHOTOPLAY is a strong nature story, laid in a picturesque hill country in the virile surroundings of the lumber camps. A romance of love and youth set in pictorial scenic beauty, and dealing always in gripping human heart interest and action.

THE BOOK is a masterpiece of American fiction from which the scenario was made, and has a wonderfully popular record, which the author—Mr. Larry Evans—well deserves.

FIRST PUBLISHED SERIALY IN THE METROPOLITAN IN 1915

FIRST PUBLISHED IN BOOK FORM IN NOVEMBER, 1915

FIRST FOUR WEEKS SALE OVER 50,000 COPIES

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FIRST YEAR'S PRODUCTION

A standard of excellence is obtained only by results, and the first year's production of this Corporation is a guarantee of the high character and successful business policy of its personnel and efficiency of its organization.

First Release, February 15, 1915

"THE FAIRY AND THE WAIF"

FOLLOWED BY THE FOLLOWING RELEASES

Charles Frohman's Successful Play

"THE BUILDER OF BRIDGES," starring C. AUBREY SMITH

George Ade's Established Comedy Success

"JUST OUT OF COLLEGE," starring EUGENE O'BRIEN

"JOHN GLAYDE'S HONOR," starring C. AUBREY SMITH

"BODY AND SOUL," starring FLORENCE ROCKWELL

"THE WOMAN IN FORTY-SEVEN," starring ALICE BRADY

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out
Charlie!

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(MYSELF)

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Paramount Pictures

BERST GENERAL MANAGER OF PATHE

Leaves General Film to Become Executive Head. Gasnier to Have Charge of Production

As forecasted in THE MIRROR of last week, J. A. Berst has resigned as president of the General Film Company and become vice-president and general manager of Pathe Exchange, vice Louis J. Gasnier, who becomes director of productions.

Pathe's new vice-president was born in Paris, France, and up to December, 1913, his entire business career was bound up with the house of Pathe. His first position was that of being Pathe's only employee way back in 1898, when he was called upon to do everything from manufacturing to selling.

In 1904 he was sent to the United States to develop the market for Pathe films. The stock of films he brought with him was small and some of them were as short as fifteen feet. Mr. Berst rented offices on Twenty-third Street, New York, and marketed the films himself. His infant business prospered—so much so that he engaged a cashier and office boy. Each year saw such increases that in 1908 it was decided to install a factory equipment at Hound Brook, N. J., where the main Pathe American factory has ever since been located. The year following the big studio in Jersey City was built, and Louis J. Gasnier, also for many years identified with Pathe interests, came over from France to be chief studio director. At this time was begun the production of Pathe American dramas and comedies, and the stock company formed, which later was to contain such sterling players as Pearl White, Henry Watbail, Gwendoline Pates, Paul Panzer, Crane Wilbur, Octavia Handworth, Lillian Wiggins, the late Joseph Graybill, Charles Arling, Francis Carlyle, Eleanor Woodruff, and Irving Cummings.

The all-around experience which Mr. Berst had received in the Pathe factory and office in France united with his selling experience in this country, stood him in good stead and took concrete form in the phenomenal growth of the business. In telling of those early days Mr. Berst mentions the fact that the first long Pathe picture in any way comparable to the modern

features was the four-part Passion Play which was brought over from France in 1906.

In December of 1913, Mr. Berst resigned and became treasurer of the General Film Company. Early in 1915 he was proffered and accepted the position of vice-president and general manager of the Sells Company. Several months ago he resigned to accept the presidency of the General Film Company, which office he now resigns to go back with Pathe.

Mr. Berst knows the film business as do few men. With all its branches of manufacturing, producing and marketing he is thoroughly familiar. He has made a most enviable record as an executive and business builder.

McChesney's New Policy.

A large Edison company, under Director Richard Ridgely, left New York Saturday, Jan. 22, for a three months' stay in Cuba, where they will make several big five-reel features. The prime reason for the trip is to secure actual locations for the picturization of Elbert Hubbard's most famous story, "The Message to Garcia."

The principals include Mabel Trunnelle, who will play the role of a Spanish girl spy; Robert Connors, Bigelow Cooper, Herbert Prior, Edward Earle, and Helen Strickland.

Director Ridgely will first finish the Kleine-Edison feature, "The Ladder of Ambition," in which Mabel Trunnelle and Robert Connors are featured. The play ranges from the Adirondack Mountains to sunny Cuba. Many scenes will also be taken, for the several features, on the boat on the way down. A Cuban tragedy picture will also be filmed by the director.

This move is characteristic of Manager McChesney's policy and determination—that Edison's entry into the bigger feature field will be marked with locations and every "atmospheric" help worthy of the big stories which are being so carefully picked for their dramatic strength and adaptability to pictorial beauty.

UP IN AIR AGAIN

Flying Camera-Man Joins Popular Plays and Players

George W. Peters, who is as well known as a professional aviator as he is as an expert motion picture cameraman, has been engaged by the Popular Plays and Players, and is now at work under Director Francis J. Grandon doing the camera work on the new Petrova feature, "The Soul Market." Until recently Mr. Peters was employed by the Keystone Company making their principal comedy films. Before that he worked for the Biograph, Famous Players, and Sells companies.

Mr. Peters, who is known as "the flying photographer," was the first man to make motion pictures from an aeroplane. In a forthcoming Metro production Mr. Peters will make a picture of New York by night. He will make a flight over the White Light district, and also along the water front, where he hopes to obtain some novel effects.

Some of the motion pictures Mr. Peters has made while in an aeroplane include his following an express train over a dangerous stretch of track through the mountains, and flying overhead a steamer far out in Lake Michigan. He made the only motion pictures ever shown of the famous Roosevelt Dam, which he made by sliding on a single trolley over the construction work. He is absolutely fearless, and graduated into the motion picture business six years ago, after making a record as a photographer of sporting page pictures for the Chicago Tribune, such as automobile races, aeroplane flights, horse races, and like subjects.

H. B. WARNER'S BEARDED DEBUT

H. B. Warner has completed his first play, "The Raiders," for Thomas H. Ince, and is nearing the completion of the second, "The Beggar of Cawnpore." In this second play he has to wear a beard. An actor considers his face his trade-mark and he wants his trade-mark to be easily identified. However, Mr. Warner made no kick. "If I can't act the part well enough to overcome so small a handicap, I don't deserve it at all," he said. "All I want is a chance to do a real characterization. If it's good, Warner won't be overlooked!"

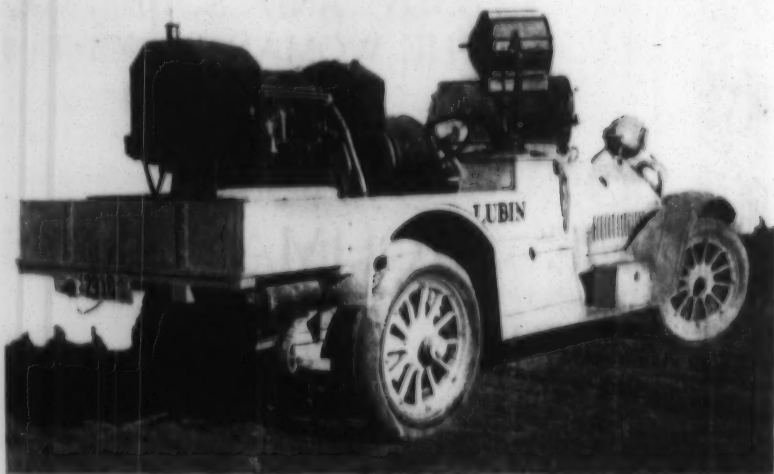
MOVIE FANS ENJOY DANCING

The popularity of the Paramount Pictures at the Strand seems to be increasing each week. It has now reached a stage where the S. R. O. sign is hung out almost every day. The convenience of having the Strand Roof Garden right above the theater is keenly appreciated by the number of movie fans, who often indulge in the "light fantastic" after the show. The dancing floor is as well patronized as the theater and its popularity seems to be increasing most rapidly.

THREE WEEKS OF PEACE

ROCHESTER (Special).—The "Battle Cry of Peace" concluded an unusually successful engagement of three weeks at the Regent Theater Jan. 15, being originally booked for one week. Life nowadays is just one war film after another.

B. HENRY LEFFINGWELL.



LUBIN'S PORTABLE LIGHTING PLANT USED IN THE GRAND CANYON.

THE IRON CLAW

A new PATHÉ Serial of extraordinary power presenting the favorite cast of the photoplay world—

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CREIGHTON HALE

With a cast like this the public is already won! Big straight-to-the-public advertising of course!



SHELDON LEWIS

PEARL WHITE

CREIGHTON HALE

Written by ARTHUR STRINGER and adapted by GEO. B. SEITZ; complete in 12 installments of two chapters each. Produced by the FEATURE FILM CORP'N under the personal supervision of EDWARD JOSÉ.

Released Feb. 28th

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BIG DIRECTOR OF BIG FEATURES



THEODORE MARSTON,
Vitagraph Director.

A big director is Theodore Marston, of the Vitagraph Company—big in physical proportion and big in the things he has accomplished. He has a record of successful films produced that bespeak scenic perception, dramatic instinct, film daring, and persistence. Marston has proved his resourcefulness on many occasions. In filming a raid before the Long Island Railroad depot, in Brooklyn, recently, he had a man at that spot start firing a revolver just as the camera began to grind. The crowd, startled, gave the shooter their excited attention until they realized the hoax. Then it was too late. Marston had the film he wanted.

Still more recent was his filming of the curb brokers in New York, when he worked his camera from the window of a store while the brokers were waiting to mob the movie actors when they appeared. Not one

of them faced the camera or destroyed the realism by their usual capers that have made them the most difficult body of men in the world to film.

Marston staged a fashion show in a Fifth Avenue modiste's shop in "The Thirteenth Girl," that called for unusual technique. He engineered the blowing up of the steam yacht *Wayward* in "The Surprises of an Empty Hotel." He took Robert Edeson and other players to the Homestead Mills in Pittsburgh and photographed for the first time the interior of the vast Carnegie plant. He superintended an operation scene in "Mortmain," in which the hand of one man was grafted to another's. He filmed a political meeting that broke up in one of the most exciting scenes ever produced on the screen. All these things are but a part of his day's work for the Vitagraph. He is at present working on a feature film, using Joseph Kilgour as his principal and after the completion of this will undertake even bigger things in the serial line.

MILITARY APPROVAL FOR KALEM FILM

"The Trail's End," the last of a series of three Kalem "Ventures of Marguerite," dealing with the theme of America's preparedness for possible war, last week received the approval of no less an authority than the commanding officer of the coast defenses guarding New York. A number of the scenes for this single-reel production, scheduled for release on February 11, were taken at Fort Hamilton with the co-operation of the United States Army officials and show graphically many of the guardians of New York's safety. Last week Major Abernethy, commandant of the fort, made a special trip to the Kalem offices in New York to view the completed production. In addition to his approval of the military atmosphere of the picture and the fort scenes Major Abernethy was enthusiastic over a number of novel double exposure effects secured by Director Ellis in the production. In his official capacity the Major then wrote the following communication to Kalem:

Dear Sirs:

Referring to your permit to take photographs at Fort Hamilton, N. Y., I beg to inform you that the films have been examined by me and have my approval for publication as still photographs or exhibition as motion pictures.

Very truly yours,

R. Abernethy,
Major, C. A. C.
Comdg., C. D. S., N. Y.

E. MASON HOPPER

Directing

Miss Gail Kane in *The Labyrinth*

EQUITABLE MOTION PICTURES CORPORATION

FREDERICK A. THOMSON

PRODUCING DIRECTOR

FAMOUS PLAYERS FILM CO.

KING BAGGOT

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THE MAN IN THE MOON

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The Screen Club

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"THE WARNING," with Henry Kolker.

In Preparation, "THREE PAIRS OF SHOES," with Mary Boland.

TRIUMPH FEATURES

Just Completed, "THE RANSOM," with Julia Dean

with Mary Boland.

EQUITABLE CORPORATION

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PAULINE FREDERICK

IN AN UNUSUALLY POWERFUL DRAMA

"THE SPIDER"

William W. Clifford

IN WHICH THE SUPERS EMOTIONAL ARTISTE PRESENTS TWO DISTINCT CHARACTERIZATIONS.

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IN THE PICTURE STUDIOS



Moody. N. Y.

HOWARD ESTABROOK.

After his success in vaudeville and pictorially in "The Closing Net" with Pathe, Howard Estabrook has been approached to do feature films for a big London concern. Estabrook is still under contract to Pathe and receiving salary each week until a suitable vehicle is found for his services.

ARTHUR DONALDSON is to be starred with Josie Collins in a six-reel feature being financed by Roland West. It is an Italian story dealing with the Camorra. Mr. Donaldson will do the heavy lead, and intends to come out with another one of his marvelous character make-ups to play the part of a repulsive Italian. The production is being made at the Erbograph studio, New York.

RICHARD C. TRAVERS, Essanay leading man, who takes the title role in that company's five-act film version of Clyde Fitch's brilliant satire of the '70's, has set a new fashion in walking sticks. It really isn't a new idea. It is just a resurrection of the custom of the time depicted in the play. In the '70's dress sticks were pierced near the head and a buckskin thong passed through. This was fitted around the wrist and swung at ease when the wearer wearied of carrying it.

TOM CHATTERTON, who has achieved a number of notable film successes, has been engaged in the capacity of actor-director by the American Film Company. Director Chatterton has been commissioned to produce one two-reel drama weekly, to be released under the "Mustang" brand in the Mutual programme.

EDITH STOREY, who has appeared in almost every kind of role for the Vitagraph Company, from adventuress to French ballet dancer, proved her versatility by portraying the role of a village belle in a clever comedy film at the Vitagraph Theater last week. She is Jane in "Jane's Bashful Hero," in which Donald MacBride wins fame as the "hero."

WALTER E. PERKINS, who was the original "Jerome, a Poor Man" in the dramatization of Mary E. Wilkins's famous story, figured out that a screen version of the play should be a go, so sent it to a scenario expert. Here is the reply he received: "I find that the play will make a splendid scenario—simply fine. There will be comedy, pathos, excitement, interest and charm galore. It will take a little time, but it will be worth it. Don't worry!" All Walter is worrying about is to find a producer.

ERIC BLIND will make his first appearance as a moving picture actor, supporting Miss Alice Brady, in the "The Women in '47," directed by George Irving, of the Frohman Amusement Corporation.

GEORGE COOPER, the well-known Vitagraph player, leaped from a speeding taxicab to the bridle of a runaway horse on Gates Avenue, stopping the frightened animal and escaping with a few minor bruises. He prevented possible damage, for the runaway occurred on a roadway crowded with vehicles at a time of the day when there were a number of school children and pedestrians about.

EDWIN VAIL, well known on the legitimate stage as a stock director, has become assistant to Director Henry J. Vernot, assigned to the company headed by Miss Marguerite Courtot. Mr. Vail is now at work with this company in producing "The Dead

Alive," which will be released as a Mutual masterpiece.

PHIN NARES, who has been acting in Casino star comedies at Flushing, plans to leave in a few weeks for California, where he intends to make his home.

ASHLEY MILLER has been making a comprehensive study of the wonderful collection of photographs belonging to the National Child Labor Committee as a basis for the selection of types for his forthcoming production of his own play, simultaneously on the stage and screen, "One of the Least of These," which deals with the child labor problem.

FAYETTE PERRY, for sometime past ingenue with Poli's Hartford Players, has signed a contract with the Gaumont Film Company, and leaves here Jan. 22, for Jacksonville.

BILLY SHERWOOD is having the time of his life back home in New Orleans. Billy will be remembered for his work in "The Danger Signal"; also opposite Marguerite Courtot in "The Key to a Fortune," and as juvenile lead in Edison's three-reel drama.

A COMMUTER'S life is ever a hard one, but especially so these chilly mornings when the rush to the always cold depot is made with the proverbial cup of coffee in one hand and a roll in the other. Perhaps he has an important business engagement in the city and, having made all his train connections in good shape, he settles down in comfort to read his morning paper. The train comes to a sudden stop and he finds they are delayed just long enough for him to miss this particular engagement, but such are the sorrows of a commuter's life. Not so with Mr. E. K. Lincoln, leading man of the Lubin Company, of Philadelphia, Pa. Mr. Lincoln resides in uptown New York, and every morning bright and early finds him on the train for his long trip to the studio at Philadelphia, and then after the day's work back again to New York. Each trip consumes two hours, but this time is put to good advantage by Mr. Lincoln in writing scenarios and revising the various parts he will be called upon to play in the picture of to-morrow.

JAMES ("JIMMY") MCKAIN, known to visitors in the office of the Honorable Joseph L. Rhinock, in the Shubert Theater, for his geniality and all around good fellowship has associated himself with the Picture Players Company in the Knickerbocker Building.

DEVORE FARMER, the picture star, has been engaged by the Roland West Feature Film Company to play the heavy lead opposite Josie Collins in a five-reel feature by Donald Buchanan, being produced by Roland West at the Erbograph studio. Farmer was recently with Triangle.

ARTHUR LESLIE, who has been playing the juveniles for William Fox at the Jamaica studio, returned to New York on the Santa Maria, Jan. 14. The sudden change from the tropics to the near zero weather here proved too great for Mr. Leslie, and he contracted a violent case of gripe. He is being treated at his Maryland home.

DARWIN KARR, Essanay's leading man, is writing a book on motion-picture acting which is to be called "Acting in the Silent Drama." He believes that he has discovered a new theory of expression and will tell all about it in his new book.

ESSANAY has built a set for the forthcoming production of "The House of Revelation" reproducing the interior of a castle built in England in the 14th century. Weeks were taken in a search of antique shops all over the country to obtain the proper furniture of the period.

RICHARD TRAVERS is a mighty hunter as well as a good leading man. On a recent hunting trip he bagged two deer, the mounted heads and antlers of which will be used in the Essanay feature "Brought Home," in which he plays the leading role.

LILLIAN DREW, the pretty little leading woman of the Essanay studio, has discovered the means of obtaining a perfect complexion. For years she has been a vegetarian and has totally abstained from meat. Now you know how, girls, go to it.



Paramount Pictures

1916



1916

Mary Pickford

Has signed a new contract with the
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It costs Paramount one half million dollars to put Mary Pickford's pictures in Paramount Theatres during 1916.

\$500,000.00

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FINE ARTS PRODUCER

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*"The Fox Woman"**"The Sable Lorch" with Tully Marshall**"The Missing Links" with Norma Talmadge and Robert Harron**"Hoodoo Ann" with Mae Marsh and Robert Harron**"The Little Apache" with Mae Marsh and Robert Harron*

LOS ANGELES, CALIFORNIA

William F. Haddock*"Silent Bill"*

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Heavies

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LUBIN COAST STUDIO**Captain Wilbert Melville**

MANAGER

*Making photo-plays exclusively for***THE LUBIN MFG. CO.**

CORONADO, - - - CALIFORNIA

BRONCHO BILLY SHAKES BUCKSKINS

G. M. Anderson, creator of the famous character of "Broncho Billy," of the Essanay photoplays, has brought into being a new character, entirely different, but destined to become as famous as the one representing the spirit of the West of cowboy life.

This character already has appeared in a few of his plays, and he is developing and working it out to appear in a new series, each of which photoplays are complete stories in themselves.

The character, while a conventional society man in many ways, has a certain marked difference, owing to Mr. Anderson's originality and creative genius.

In the few times the character has appeared, the role has met with marked approval and the photoplay with great success, the part having given exceptional pleasure to photoplay enthusiasts, long followers and admirers of Mr. Anderson in his other roles.

Mr. Anderson now is hard at work studying out his part to the minutest detail, giving the role a finish and putting into it all the realism of his usual work, which makes for artistic photoplays.



JAMES DURKIN.

James Durkin has recently returned from Florida, where he has been directing for the Equitable, and is still busily engaged in completing one of their feature pictures. Mr. Durkin's success as a director with the Thanhouser Company, Famous Players and Equitable Company, is another instance of the value of dramatic experience in picture directing. For many years his success as a leading man was well known in such cities as New York, Chicago, San Francisco, Kansas City, New Orleans, Toronto, Montreal, Winnipeg and Salt Lake City, both in stock and dramatic work. Theodore Roberts, Tim Murphy, Maclyn Arbuckle, and Louis Mann were among the well-known stars with whom Mr. Durkin was associated successfully, and his popularity no doubt furnished a fine equipment for his entry into the picture field, where he has been uniformly successful as a director.

GENERAL FILM RELEASES**Monday, Jan. 31.**

(Bio.) When Kings Were the Law. Dr. Bio. Release, No. 35.
(Lubin) A Reformation Delayed. Com.
(Selig) Diamonds Are Tramps. Three parts. Dr.
(Selig) Selig-Tribune News Pictorial, No. 9. 1916. Top.
(Vita.) James Bashful Hero. Com.

Tuesday, Feb. 1.

(Bio.) The Chain of Evidence. Two parts. Dr.
(Ess.) (Title not yet announced.)
(Kalem) Artful Artists. Com.

Wednesday, Feb. 2.

(Bio.) The Smugglers. Three parts. Dr.
(Ess.) (Title not yet announced.)
(Kalem) The Moth and the Star. No. 11 of the "Stingaree" Series. Two parts. Dr.

Thursday, Feb. 3.

(Lubin) A Modern Paul. Three parts. Dr.
(Selig) Selig-Tribune News Pictorial, No. 10. 1916. Top.
(Vita.) A Sticky Affair. Com.

Friday, Feb. 4.

(Kalem) The Lurking Peril. No. 15 of "The Ventures of Marguerite" Series. Dr.
(Knickerbocker Star Feature) The Crime of Circumstance. Three parts. Dr.
(Vita.) The Getaway. Com.

Saturday, Feb. 5.

(Ess.) (Title not yet announced.)
(Kalem) The Broken Wire. No. 65 of the "Hazards of Helen" Railroad Series. Three parts. Dr.
(Lubin) The Election Bet. Com.
(Selig) The Desert Calls Its Own. Western. Dr.
(Vita.) Bill Peter's Kid. Broadway Star Feature. Three parts. Dr.

UNIVERSAL FILM RELEASES**Sunday, Jan. 30.**

(L-Ko) Cupid at the Polo Game. Com.
(Rex) In His Own Trap. Three parts. Dr.

Monday, Jan. 31.

(Nestor) When Aunt Matilda Fell. Com.
(Red Feather Photo-plays) The Path of Happiness. Five parts. Dr.
(Uni. Special Feature) Graft. No. 8 "Old King Coal." Two parts. Dr.

Tuesday, Feb. 1.

(Gold Seal) Lord John's Journal. No. 3 "Three Fingers Jenny." Three parts. Dr.
(Rex) In Dreamy Jungle Town. Com.

Wednesday, Feb. 2.

(Animated Weekly) Number 204. Top.
(L-Ko) Son Dogs and Land Rats. Com.
(Victor) Son O' The Stars. Three parts. Western. Dr.

Thursday, Feb. 3.

(Laemmle) The Wise Man and the Fool. Two parts. Human Interest. Dr.
(Powers) Building Up the Health of a Nation. No. 3. Edu. Caged With Polar Bears. Vaud. Act.

Friday, Feb. 4.

(Imp) The Soul Man. Dr.
(Nestor) Pilgrims in the Still Alarm. Two parts. Com.

Saturday, Feb. 5.

(Rex) The Little Thief. Dr.
(Bison) Phantom Island. Two parts. Mystery. Dr.
(Joker) "Wanted, a Piano Tuner." Com.
(Powers) Uncle Sam at Work. No. 7. "Uncle Sam's Children." Edu.

MUTUAL FILM RELEASES**Sunday, Jan. 30.**

(Beauty) Walk This Way. Com.
(Gaumont) See America First. No. 20. "St. Paul and Minneapolis." Scenic.
(Gaumont) Keeping Up With the Joneses. Cartoon-Com.
(Vogue) He Thought He Went to War. Com.

Monday, Jan. 31.

(Mutual Masterpiece De Luxe) Vengeance Is Mine. Centaur. Five parts. Dr. No. 62.
(Gaumont) The Idol of the Stage. Five parts. Dr. No. 63.
(Amer.) The White Rosette. Five parts. Dr. No. 64.

Tuesday, Feb. 1.

(Amer.) The Broken Cross. Two parts. Society. Dr.
(Falstaff) A Clever Collie's Coming Back. Com.

Wednesday, Feb. 2.

(Beauty) Billy Van Deusen's Wedding Eve. Com.
(Phan.) The Knotted Cord. Three parts. Detective. Dr.

Thursday, Feb. 3.

(Falstaff) Harry's Happy Honeymoon. Com.
(Mutual Masterpiece De Luxe) The Idol of the Stage. Five parts. Dr. No. 63.
(Mutual Weekly) No. 67. Top.
(Vogue) Sammy versus Cupid. Com.

Friday, Feb. 4.

(Amer.) Mammy's Rose (Southern Dr.)
(Cub) Title Not Yet Announced.
(Mustang) The Extra Man and the Milk Fed Lion. Three parts. Com.-Dr.

Saturday, Feb. 5.

(Beauty) The Laird O'Kneese. Com.
(Gaumont) See America First. Keeping Up With the Joneses. Scenic and Cartoon.

PATHE EXCHANGES

(Pathe) Movements the Eye Misses. Colored Edu.
(Pathe) Glimpses of Java. Scenic.
(Phumfilm) Luke the Candy Cut-Up. Com.
(Pathe News, No. 10)
(Pathe News, No. 11)
(G. R. P.) New York. Dr.
(Pathe-Railton) The Red Circle. No. 8. Dr.
"Peace at Any Price."

AN APPEAL TO REASON

Speech of Secretary Binder Before the Congressional Censorship Committee

WASHINGTON, Jan. 19.—Hearings on the Hughes-Smith motion picture censorship bill closed to-night with an address against it by Martin W. Littleton, of New York. He maintained that no five censors, the number proposed by the measure, should be permitted to decide for 100,000,000 persons what constitutes immoral pictures.

Following is the speech of Secretary Binder, of the Motion Picture Board of Trade, who sounded the keynote of the anti-censorship campaign:

Mr. Chairman and Gentlemen of the Committee on Education:

In addressing you, I speak primarily as a citizen, and, secondarily, as the chairman of the Executive Committee of the Motion Picture Board of Trade of America.

I am here to perform a duty which the industry owes not only to itself, but to the public at large. That duty is to see to it, so far as is in my power, that the American public does not unthinkingly step back into the tyranny of the Middle Ages and the resulting darkness.

The mediums of thought transmission are by word of mouth, writing, printing, painting, drawing, sculpture, song, and the moving picture.

Because of the principles of American freedom, upon which this Government was founded, neither the editor, sculptor, song writer, nor painter is compelled to present himself at Police Headquarters before he publishes. On the contrary, his publication is permitted without restraint; and thereafter he is held responsible.

Why, then, should the motion picture be differentiated? The picture in motion has become the most effective medium for the transmission of thought, so far known to the world. In fact, there seems to be a spirit to restrict it and punish it because of its very effectiveness. And because of this effectiveness, this power to enlighten, educate and entertain, it is daily gathering unto itself, thousands of adherents.

Another reason why the picture is becoming so strong with the American public is because those engaged in its industry have not been sordid, but on the contrary have fully met the public requirements for morality. In fact, have gone beyond them—so that the picture to-day is educational, not only as to the world's great literature, but in the interchange of ideas which bring people closer together, just as do the telephone, telegraph, and the Rapid Transit.

Moreover, with few exceptions, the pictures of to-day are strong object lessons by which the morals of the public are raised, rather than degraded, and from a standpoint of morality, are so vastly superior to the drama, or the grand or comic opera, as not to warrant of comparison.

Solely by virtue of the merit of its product, this industry has become the fifth largest in this country. To use the vernacular of baseball, there are far more motion picture fans than there are baseball fans. It being estimated that over ten millions of people daily view the motion pictures.

Wherever the picture has been attacked, it is seen that such attacks are advocated by very small minorities. In some instances these minorities have consisted of saloon-keepers, who claimed that the picture had become a substantial injury to their business. In other cases, complaints have been made by ministers, because they found that some of their congregation were attending picture exhibitions instead of going to church. This is not hard to understand, for moral lessons can be taught so much more effectively through the picture than through either the pulpit or the press.

What is read or spoken may be misunderstood or misinterpreted, because of the lack of mentality or of the disposition of the reader or the audience, but the picture carries its message precisely as intended, for the eye conveys to the brain almost without a mental operation.

How then dare we risk an attack upon the bulwarks of our freedom by considering pre-publicity censorship of the most potent vehicle of thought transmission? The very safeguard of our freedom is the liberty of free speech and free press! How can a picture be differentiated from the press? The picture carries news more forcefully than the paper. To-day there are some six or seven news reels issued bi-weekly, heralding events of importance from all over the world.

And how does legalized censorship work in actual practice? In the places where it is imposed upon the people and upon the industry, the conduct of the censors demonstrates conclusively that their acts are based on prejudice and intolerance born of ignorance or upon malice, spite or jealousy.

In Ohio, a great picture of the life of Christ was utterly destroyed of its value by the elimination of the crucifixion. One censor made this elimination, a woman, and her reason for so doing was that it was too horrible. Thus, the martyrdom of the man who died that he might save others, the strongest feature of the preachment was stricken from the picture.

On another occasion, a comedy which showed young people romping and frolicking, and who, in their fun, threw a country constable into a lake, was entirely eliminated upon the ground that it held up the guardians of the law to ridicule and scorn.

In Pennsylvania, "The Battle Cry of Peace," a picture showing the invasion of New York city by a foreign enemy and demonstrating the defenceless condition of our country, a picture which played New York all Summer, was almost destroyed of its value by the censors ordering that there be stricken out the scene in which a mother

saved her two children from worse than death itself; the very scene which would make any man with red blood in his veins feel that he would be willing to die in the trenches one hundred times to save his family from such an outrage, and realize that this country must be prepared to protect the women and children, at least within its borders, from unspeakable crimes. It was only after serious argument and a threat to take the matter to the court, that the censors consented to let the picture retain this effective object lesson.

Have we not the same right to preach National Defence in a picture as is possessed by the editor of a newspaper? Are we to be denied our right to show this intense picture to the people of the interior states, so their representatives will be permitted to recognize that the interior of the country owes a duty to both seaboard, and thus vote for a proper appropriation for National Defence? Shall a vehicle of thought transmission, which will go a long way towards accomplishing what forty years of oratory and editors have failed to do, be denied, upon the arbitrary whim of a few individuals who do not agree with this policy?

Freedom of thought and the freedom of the press were only gained after years of darkness and the shedding of much blood. Only once was censorship attempted in this country, and that was in the year 1798 when the sedition law was passed. Fortunately, it ceased to exist in 1801, but its short existence caused the defeat of Adams and the election of Thomas Jefferson.

Are we about to step back into the Middle Ages, when one did not even dare to let it be known that he prayed?

Are we to submit ourselves to the conditions existing to-day in Russia, where each newspaper must have stamped upon it the Government's approval?

I have heard it said by some that they would restrict the freedom of the press. Many are the evils of the press, and many are the men that have been destroyed wrongfully by the press, but it is much better that you or I, or any other individual be destroyed than that the principle of the freedom of the press be tampered with. So, too, it is much better that a certain number of pictures justly subject to criticism should be shown than that the principle of free expression of thought be hampered or restricted.

Censorship leads to race and religious prejudice, to political influence and corruption of morals.

Is the United States Constitution to be reversed, and are we to live under a government of men instead of under a government of laws?

Are we not held thoroughly responsible for our acts under existing laws? Innumerable instances can be given to show that the manufacturer of pictures is held thoroughly subject to the law.

Censorship, gentlemen, will mean the rule of the many by the few (read Judge Gaynor's decision).

In conclusion, gentlemen, let me recall to your minds that one of the causes of the founding of this Republic was to escape censorship; in other words, intolerance, which means the rule of the many by the few, and we had best bear in mind the reasons which caused them to advocate in our national constitution the freedom of thought expression.

In these days of the ever broadening principle of popular government, and of the rule by the many, let us not step backward.

LOUIS FROHMAN IN THE FIELD

Mary Miles Minter was first thought of for the screen by Louis Frohman, son of Gustave Frohman, who had seen her in "The Littlest Rebel." Bringing her work in this play to his father's attention resulted in the engagement of Miss Minter by the Frohman Amusement Corporation to play Viola in "The Fairy and the Wolf."

Louis Frohman has recently purchased from the World Film Corporation for the Frohman Amusement Corporation all rights and title to "The Fairy and the Wolf," and he will release the picture hereafter for the United States and Canada.

The World Film Corporation exploited this photoplay as a children's picture, but Mr. Frohman thought it better suited on the regular programme for adults rather than children, and considers Miss Minter in the lead far better adapted to this better grade of picture and for the most intelligent audience. Mr. Frohman has made arrangements to market this picture in New England through the Gustave Frohman Picture Exchange of Boston.

SEATTLE'S NEW COLISEUM

SEATTLE (Special).—The new Coliseum, corner of Fifth Avenue and Pike Street, was opened on Saturday, Jan. 8, before a capacity house. It is a motion picture theater, its seating capacity being given as 2,480, the largest in the city. The building contains the latest improvements, with special features that appeal to the comfort and artistic sense of patrons. R. Marcus Priteca is the architect. Messrs. Jensen and Von Herberg are the managers, who also operate the Liberty, the Alhambra, and the Mission, all photoplay houses.

BENJAMIN F. MESSERVEY.

"LIGHT THAT FAILED" COMPLETED

Edward Jose, the Pathe producer, has now finished "The Light That Failed," the Gold Rooster play adapted from Kipling's famous novel. He says that in his opinion it is the best picture he ever made. An extraordinarily large company was employed, and many big effects obtained.

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DE LUXE EDITION

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WHAT DORIS DID

A gripping, five-reel drama of society life featuring pretty, vivacious Doris Grey, Thanhouser-Mutual star. Produced by Thanhouser. Released the week of February Fourteenth

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"The Idol of the Stage"

A five-reel spectacular romance of Stage-land, Society and Convict Camp, featuring

MALCOLM WILLIAMS

The Broadway Favorite

RELEASED FEBRUARY THIRD

Directed by Richard Garrick

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Presents
"The Gods of Fate"
An Epic of Labor in 5 Thrillingly Dramatic Acts
Written by
DANIEL CARSON GOODMAN
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JACK PRATT
With
RICHARD BUHLER
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ROSETTA BRICE
SUPPORTED BY A POWERFUL CAST



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LUBIN

Will Release the following during the week beginning

Jan 31st
"A REFORMATION DELAYED"
One Act Drama

Feb. 3rd
"A MODERN PAUL"
Three Act Drama

Feb. 5th
"Billie Reeves Comedy"
THE ELECTION BET
One Act

WHARTONS, GENERAL PRODUCERS

The Well Known Brothers and Directors, No Longer Bound by Exclusive Contracts, Are Now Entering the General Field of Contract Producing in Which They Are the Pioneers

In their steady progress, the Wharton Brothers, Theodore and Leopold, widely known as motion picture producers, have arrived at another elevation in their ascent to the uppermost rank of moving picture magnates. This step is marked by the announcement that they are to be general producers of motion pictures, operating at their model plant at Ithaca, N. Y.

From the time they first launched into the contracting producing business as pioneers in that line, some three years ago, their output has been contracted for exclusively far in advance. Three years of prosperity as contracting producers have enabled them to add to their equipment so extensively that they are no longer obliged to decline contracts that hitherto they have been prevented from accepting. They are equipped to turn out such a quantity of negative that they can supply more features than any one firm could buy, hence the throwing open of the doors for general business for substantial distributing firms.

One of the most reassuring facts about the Wharton Brothers' business is that it is not a mushroom growth. It has grown steadily and healthily from a small infant industry to its present size, covering some forty-five acres of land at Ithaca, N. Y. In business methods the Whartons have been conservative from the start, and they have never expanded without having first acquired the means to make the expansion without borrowing or mortgaging a future.

The selection of Ithaca, N. Y., as the operating base of Wharton, Inc., was unpremeditated. Theodore Wharton went there for the Essanay Company about four years ago to direct a motion picture. He saw and learned enough while there to convince him that he had found the garden spot of the East, as far as the making of motion pictures is concerned.

At that time the Essanay management could not see their way clear to the establishing of an Eastern studio. By that time, also, Theodore Wharton had already decided that the balance of his career as a producer of moving pictures was to be spent at Ithaca. He is as firmly convinced at the present time as he was in the beginning, that Ithaca possesses advantages for

the motion picture director that cannot be duplicated or excelled anywhere in the Eastern part of the United States.

And now, at the end of three years, Wharton, Inc., is an Ithaca institution, and as much a part of the town as Cornell University. Yet it is a strictly private enterprise, operated by the men who own it, and with no dividends to pay to the stockholders or investors. It is really a fact that the Wharton Brothers spent a good deal of their time when they first went into business in Ithaca in fighting off would-be investors. Money was offered from all sides from the most conservative banking institutions down to private individuals, all of whom were gently, but firmly, informed that there was no stock for sale.

The Whartons have been motion picture producers for many years. Theodore began with the Edison Company considerably over ten years ago. Prior to that he had had a long career in theatricals. After being with the Edison Company, he was identified with the Kalem Company, Pathe Freres, and the Essanay Company. Leopold Wharton began producing about eight years ago with the Pathe Company, and remained steadily in the employ of that firm until he embarked in business with his brother at Ithaca. At the present time they are listed among the leading citizens of Ithaca, N. Y., and have settled there permanently, taking an interest in civic welfare and public matters in general.

Practically the whole town of Ithaca is behind the Whartons, morally if not financially. Ithaca is as proud of its motion picture plant as it is of Cornell University. It pleases the citizens to let the world see through motion pictures, the splendor of Cayuga County, with its chasms, gorges, heights, and depths, its architecture, its famous lake, and its many water falls.

General contract producing on the scale undertaken by Wharton, Inc., marks a new phase of the motion picture industry. The Whartons were the first American producers to conceive the idea of taking over a play for complete production from beginning to end. Their first work along this line was done for Pathe Freres, who have taken practically the entire output of the plant.

"FILMS A WEIGHT-REDUCER"

Sis Hopkins Writes of First Experiences Before Camera

"Now I know why so many stars of the stage have jumped at opportunities to take up motion picture work," writes Rose Melville, creator of Sis Hopkins. "This screen work is the greatest weight-reducer ever invented for players who find their sylph-like proportions threatened by an excess of embonpoint. I think I have lost ten pounds already. When they named them moving pictures they were right. The accent is strongly on the 'move,' for I haven't been stationary for sixty seconds since the camera was first set up."

Such are the views of Sis Hopkins as given in a letter to the Kalem Company received from Jacksonville last week. As the candid expression of the emotions of a stage player making her first bow to the camera the communication is of unusual interest. Miss Melville's humorous viewpoint makes it still further enjoyable to film folk.

"Well, the first week and the first picture are over," the letter read. "And right now let me tell you that your 'Hazards of Helen' girl cannot show me anything new in the way of bruises and sore muscles. I knocked my nose against something—was too busy to find out just what it was—and have a bruised lip and am sore all over from crawling from one room into another and running at full speed around tables. After I get through with pictures I plan to take up athletic compe-

tion, with obstacle races my specialty.

"The first day out doors found me more thoroughly frightened than I was on the night I first stepped out of the wings to face a Broadway audience. Just think of walking across the main thoroughfare of the thriving city of Jacksonville in full regalia and before a large crowd. I imagine they thought the circus had come to town. I can assure you I felt like 'The Greatest Show on Earth.'"

"But with it all—and without the ten pounds—I must say that I am beginning to like the work. If the picture audiences get as many laughs out of my actions on the screen as I do in the comparative quiet of my dressing room we are going to get along together like old friends. I know I am enjoying myself because I am really anxious for the next picture to start. The screen offers such unlimited scope for your efforts to please that it makes the stage feel like a Punch and Judy show. In conclusion, I want to express my appreciation of the surroundings here. Everybody has been most kind and we have a real happy family here at the studio."

A. V. SMITH STAYS WITH VITA

From the offices of the Vitaphone Company comes the announcement that A. Victor Smith has not severed his connection with the company, as stated by the trade press last week. Mr. Smith still retains his former position and will not join the Lubin Company, as previously stated.



TRAIN WRECK TAKEN BY LUBIN IN "THE GODS OF FATE."

REGULAR
LUBIN
PROGRAM

LUBIN PRESENTS

BILLIE REEVES

COMEDIES

RELEASED
EVERY
SATURDAY



JESSIE TERRY
Characters



CARRIE REYNOLDS
Leading Lady



BILLIE REEVES
Star



EARL METCALFE
Director



ARTHUR MATTHEWS
Second Business



CHARLES GRIFFITHS
Characters

G. L. COUTANT
Photographer

EARL METCALFE
DIRECTOR

CLENT MAHER
Assistant Director



THE SILHOUETTE PHOTOPLAY

First Adventure of "Inbad the Sailor" Released Through
Paramount

Through the Paramount Pictures Corporation, which controls the remarkable Silhouette photo-fantasies originated by the noted artist, C. Allan Gilbert, and produced by Bray-Gilbert Film, Inc., the newest thing in celluloid, "Inbad the Sailor," released throughout the country on January 29.

The photography is clear and the settings are artistic, while the titles written by no less a personage than Oliver Herford, are a feature of the release.

In taking these pictures the camera is sunk in a pit so that the lens is even with the actor's feet. The characters move in profile on a narrow stage, and by use of

perspective one is made to look twice as large as another. The lighting arrangements perfected by J. R. Bray whose animated cartoons are released through Paramount, throw no shadows and in themselves represent weeks of work.

Drawings combine with the acting in such a way that the spectator cannot tell where one begins and the other ends and strange effects are obtained. Nothing is impossible to the Silhouette photo-play. In it fantasy comes into its own. The first adventure of "Inbad the Sailor" is an amusing offering for any theater. It is something new in celluloid.

MME. BERIZA FOR THE FILMS

Marguerite Beriza, the soprano with the Chicago Grand Opera company, has signed a contract to become a Selig Polyscope Company star, Madame Beriza, whose salary as a song-bird runs into four figures, has never appeared on the motion-picture screen.

Madame Beriza began singing in the Paris Opera Comique and she won first prize in Paris Conservatoire as pianist and vocalist. Madame Beriza was formerly the wife of Lucien Muratore and together they scored many artistic triumphs.

BAIN IS THE BOOSTER

WILMINGTON, N. C. (Special).—Under the efficient management of Messrs. Howard and Wells, the owners of the Royal, Bijou, Victoria, and Grand, the moving picture business in this city is growing daily. The best class of films procurable are being shown on first run circuits, and crowded houses greet each performance daily.

The booking and advertising department, under Mr. D. M. Bain, is admirably conducted. We congratulate Messrs. Howard and Wells in securing the services of Mr. Bain for this very important work, which is the great factor in the patronage secured by the "movies" here. R. C. JAMES.

CONGRATULATING INCE

Over five hundred telegrams were received at Santa Monica, Cal., the day following the screen debut in New York city of Billie Burke in the Ince production, "Peggy," congratulating him on its success. Also the sale of his song, "Peggy," written for and dedicated to Miss Burke, has already reached a total exceeding one hundred thousand copies.

Mr. Ince's only regret is that he could not be present at the opening at the Knickerbocker Theater, but from all reports he has concluded that in "Peggy" he has achieved the greatest triumph of his amazing career.



Current Release: "A Man's Making." 5 acts

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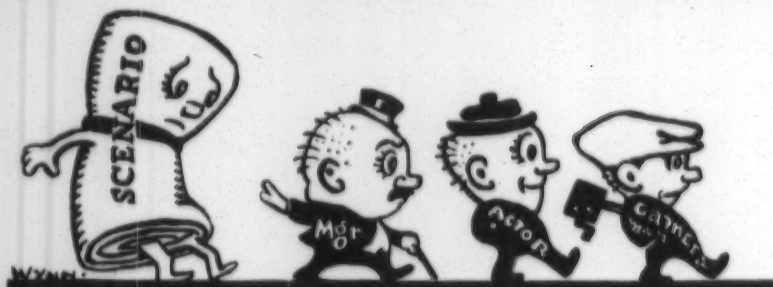
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"I am the Scenario."

"I am the fundamental principle of the Motion Picture."

"I am the Gibraltar. The foundation on which it stands."

"For a compelling story will overcome all photographic and technical delinquencies."

"Static, spots, scratches, focal imperfections, indifferent acting, all are forgotten if the story is tense and gripping."

"Yet sad to relate, I am the least considered, the most carelessly regarded, the most frequently neglected, the most ignorantly reviewed, the most woefully criticised, of all the component parts of Cinematography."

"I am subject to the whim of the Scenario Editor."

"I am at the mercy of the Camera Operator."

"I am (at times) reviled by the Director."

"If I am good in spots, sometimes the spots are appropriated, and the Appropriators excuse themselves to their conscience by arguing that I only suggested an idea, and that they therefore are justified in their nefarious brigandage, because I do not come within the province of 'just what they want' from the viewpoint of the individual who sits in solemn judgment in the Scenario Editor's chair."

"Sometimes I am filched from a source unrecognized (for the time being)."

"Even then it is most likely that fault will be found with some phase of my construction, even though, in my original state, I was deemed a classic."

"Having been a Scenario from the very inception of the term, I have carefully studied the conditions. I labored under the impression that these wicked practices had been checked. More especially since the numberless brilliantly informed authorities who write of me had espoused my cause. But it looks now from where I repose on the desk of an Editor (where I have lain, in doubt and uncertainty for the past five months), that these champions of the cause of the 'Ed Au's' have been subsidized, for when they write of the dereliction of someone who has been 'caught with the goods,' they run a line of apologetic argument through their explanation, that makes the complainant look like the defendant."

"Do you mean to say they steal you?" The Scenario was asked.

"I'll answer that question hypothetically."

"Let us presume that you have sent two horses to a possible purchaser. He turns them into a pasture with a herd of his own. After several weeks of patient waiting to learn his decision, you make inquiry."

"He answers: 'I like your horses very much. Give me a little more time to consider.' You wait with patience and forbearance a month or two longer, without results. Again you muster sufficient temerity to ask him what conclusion he has arrived at. With indignant emphasis he hurls at you: 'You are in a H—I of a hurry!'"

"You apologize, and concede at his request further time for consideration. Months roll by, with your inquiries ignored, until at last he refuses to see you at all. In despair you abandon hope; you see no chance to recover your property; the horses were sent unsolicited and therefore you have no legal redress; the man retains possession of your horses."

"Would you deem him a horse thief?"

After a pause the Scenario continued:

"My case is relatively the same as that of the horses."

"Five months ago, together with a fellow Scenario, I was sent to a Director (at his request) for review, with a promise of possible production. We (my fellow Scenario and myself) are of equal length, being five reels each. The labor entailed with synopses, cast, property and scene plots approximate twenty-five thousand words. The Director in due course turned me over to the Scenario department of the Company, where in due course I was read, O. K'd for purchase, and sent to the main office. This Company (presumably one of the most reliable) in whose possession I am held captive has been repeatedly appealed to, have made promise after promise to give the matter attention, every one of which have been religiously ignored, engagements made to arrange a definite settlement have been broken, and every conceivable means to recover me has been resorted to without avail. I am still awaiting the 'action' promised by the head of the department months ago."

"In conclusion I can only say: 'horse thieves' are a possibility in every community. For the man who purloins me or one of my kind, would not hesitate to annex a horse under like conditions."



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"Comrade John"
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"The Shrine of Happiness"
"Rose Among the Briars"
"A Gentleman's Agreement"

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A Western Comedy in which **Tom Mix** Enacts a Leading Role. Released Saturday, February 12.

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A Selig Red Seal Play Released Monday, Feb. 7 through V. L. S. E. Features **Tyrone Power** and **Kathlyn Williams.**

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Essanay

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FEATURES ON THE MARKET

DATE	PRODUCER	PLAY	STAR
Jan. 3	Famous	The Foundling	Mary Pickford
Jan. 8	Morocco	Tongues of Men	Constance Collier
Jan. 10	Famous	Mice and Men	Marguerite Clark
Jan. 13	Lasky	The Golden Chance	Cleo Ridgely and Wallace Reed
Jan. 17	Famous	My Lady Incur	Hazel Darr
Jan. 20	Famous	Nearly a King	John Barrymore
Jan. 24	Pallas	The Call of the Cumberlands	Dustin Farnum
Jan. 27	Famous	The Spider	Pauline Frederick
Jan. 31	Lasky	Pudd'nhead Wilson	Theodore Roberts
Feb. 3	Lasky	Tennessee's Pardner	Fannie Ward
Feb. 7	Morocco	Madame La Presidente	Anna Held
Feb. 10	Famous	Nearly a King	John Barrymore
Feb. 14	Lasky	The Trail of the Lonesome Pine	Charlotte Walker
Feb. 17	Famous	Out of the Drifts	Marguerite Clark
Feb. 21	Lasky	Blacklist	Blanche Sweet
Feb. 24	Pallas	He Fell in Love With His Wife	Florence Rockwell
Feb. 28	Famous	Diplomacy	Marie Doro

V-L-S-E. INC.

Jan. 3	Essanay	The Misleading Lady	Henry Walthall and Edna Mayo
Jan. 3	Vitagraph	"Thou Art the Man"	Virginia Pearson
Jan. 10	Selig	No Greater Love	Regina Badet
Jan. 10	Vitagraph	Green Stockings	Lillian Walker
Jan. 17	Vitagraph	My Lady's Slipper	Lillian Walker
Jan. 17	Essanay	Captain Jinks	Anita Stewart and Earle Williams
Jan. 20	Lubin	The Wonderful Wager	Ann Murdock
Jan. 24	Vitagraph	The Island of Surprise	William Courtenay and Eleanor Woodruff
Jan. 24	Lubin	God of Fates	William Courtenay and Eleanor Woodruff
Jan. 31	Vitagraph	A Night Out	Rosetta Bruce, Richard Buhler, and Francis Joyner
Jan. 31	Lubin	Souls in Bondage	May Robson
Feb. 7	Vitagraph	The Crown Prince's Double	Nance O'Neil
Feb. 7	Selig	Thou Shalt Not Covet	Maurice Costello
Feb. 14	Essanay	Vultures of Society	Tyrone Power, Kathlyn Williams, Eugene Besserer, and Guy Oliver
Feb. 14	Vitagraph	The Writing on the Wall	Marguerite Clayton, Lillian Drew, E. H. Calvert, and Ernest Naupin
Feb. 21	Vitagraph	The Light of a New Day	Virginia Pearson and Joseph Kilgour
Feb. 21	Vitagraph	Kennedy Square	Antonio Moreno, Charles Kent and Muriel Ostriche
Feb. 28	Vitagraph	Colton, U. S. N.	Charles Richmond and Eleanor Woodruff

EQUITABLE RELEASES.

Jan. 3	Equitable	Idols	Katherine Kaelred
Jan. 17	Triumph	The Senator	Charles J. Ross
Jan. 21	Triumph	The Other Side of the Door	Marie Empress
Jan. 28	Equitable	One Night	Mollie McIntyre
Feb. 4	Equitable	The Man Higher Up	Frank Sheridan
Feb. 11	Triumph	The Ransom	Mary Boland
Feb. 18	Triumph	Three Pair of Shoes	Julia Dean
Jan. 3	Shubert	Camille	Clara Kimball Young
Jan. 19	Brady	Life's Whirlpool	Holbrook Blinn
Jan. 17	Shubert	The City	Thurston Bergen
Jan. 24	Brady	The Ballet Girl	Holbrook Blinn and Alice Brady
Jan. 31	Brady	Fruits of Desire	Robert Warwick

PATHE "GOLD ROOSTER" FEATURES.

(Fitzmaurice) At Bay.	Florence Reed.	(Balboa) The Shrine of Happiness.	Jackie Saunders.
(Daly) House of Fear.	Arnold Daly and Jeanne Eagels.	(Jose) The Light That Failed.	Robert Edison.
(Prenno) The Greater Will.	Cyril Maude and Lola Meredith.	(Jose) Collins, and Lillian Tucker.	
(Daly) The King's Game.	Pearl White and Sheldon Lewis.	(Fitzmaurice) New York.	Florence Reed.
(Jose) The Beloved Vagabond.	(Colored.) Edwin Arden, Bilas Milford, and Kathryn Brown Decker.	(Savage) Madame X.	Dorothy Donnell
(To be announced) The Weavers.	To be announced.	The Lone Trail.	Fred Paul and Agnes Glynn.
		(Whartons) Hazel Kirke.	Pearl White, Bruce MacRae, Allen Murnane and Creighton Hale.
		(MacKenzie) The Precious Packet.	Ralph Kellard and Lois Meredith.

KLEINE-EDISON FEATURE SERVICE.
Jan. 5 (Kleine) The Devil's Prayer Book, with Arthur Hoops and Alma Hanson.
Jan. 12 (Edison) The Catpaw, with Marc McDermott and Miriam Nesbitt.
Jan. 19 (Kleine) Wild Oats, with Malcolm Duncan and Alma Hanson.
Jan. 26 (Edison) The Innocence of Ruth, with Viola Dana and Edward Earle.
METRO PICTURES CORPORATION.
Dec. 6 A Yellow Streak (Popular Plays).
Dec. 13 The House of Tears (Relife).
Dec. 20 Rosemary (Quality).
Dec. 27 Black Fear (Relife).
Jan. 3 What Will People Say? (Relife).
Jan. 17 Room of the Alley (Relife).
Jan. 24 Man and His Soul (Quality).
WORLD FILM CORPORATION.
Jan. 3 The Rack (Alice Brady). Brady.

TRIANGLE FILM CORPORATION.
Jan. 2 Cross Currents (Helen Ware) Fine Arts.
The Worst of Friends (Weber and Fields).
Keystone. Between Men (William S. Hart).
Keystone. Dixie Heights and Darling Hearts (Keystone).
Jan. 9 Let Katy Do It (Jane Grey and Tully Marshall).
Great Pearl Tangle (Sam Barnard).
Keystone. The Corner (Willard Mack and George Fawcett).
Kay-Bee. Fatty and Mabel Adrift (Roscoe Arbuckle, and Mabel Normand).
Keystone.
Jan. 16 The Missing Links (Norma Talmadge and Robert Barron) Fine Arts.
Because He Loved Her (Keystone).
The Beckoning Flame (Henry Woodruff). Kay-Bee.
A Modern Enoch Arden (Keystone).

NEW INCORPORATIONS

ALBANY, N. Y.—(Special).—Certificates of incorporation for the following newly formed theatrical and motion picture enterprises were filed with the Secretary of State this week:

The Exclusive Features, Inc., New York City. To engage in a general motion picture and theatrical business; capital, \$75,000. Directors—Joseph M. Goldstein, Charlotte Goldstein, Albert M. Goldstein, 24 East 99th St., New York City.

The Sargent Aborn Corporation, New York City. To produce and present theatrical and musical attractions; capital, \$1,000. Directors—Sargent Aborn, Owen Davis, Felix Isman, 299 Madison Ave., New York City.

Square Film Company, New York City. Moving pictures and film business; capital, \$10,000. Directors—Henry B. Nedham, Margaret Harmon, Philip Lindsay, 23 West 82d St., New York City.

The Biltmore Theatre Corporation, New York City. Theatrical and motion pictures; capital, \$20,000. Directors—Clinton W. Moffatt, Harold S. Budner, Sol Sholes, 1570 Broadway, New York City.

Metagraph Film Company, New York City. Theatrical and motion pictures; capital, \$20,000. Directors—Hally Tarr, Urian Bernstein, Isidore Neustaedter, 61 Park Row, New York City.

Hendrix Amusement Corporation, Brooklyn, N. Y. Theatrical, motion pictures and general amusements; capital, \$5,000. Directors—Harry M. Peyser, Arthur N. Harris, Edward M. Kahn, 320 Broadway, New York City.

Southampton Amusement Company, Southampton, N. Y. Theatrical and motion pictures; capital, \$10,000. Directors—Geo. D. Grundy, Thomas F. McMahon, B. C. Elliott, 1406 Broadway, New York City.

Arax Film Corporation, New York City. To conduct a general motion picture and theatrical business; capital, \$10,000. Directors—Alfred J. Tinkjian, Clarence H. Niche, Charles H. Garbo, 47 West 45th St., New York City.

Hotel Charles, Inc., New York City. Ho-

tel and restaurant keepers, also to manage theaters and other places of amusement; capital, \$5,000. Directors—Nat Kris, Edward A. Brown, Charles A. Newman, 135 Broadway, New York City.
GEO. W. HERRICK.

MOROSCO STUDIOS CONTINUE TO GROW

The Oliver Morosco Photoplay company studios continue to branch out in space and activity as well as enlarging its working staff. A spacious and well equipped stock room has been added to the plant which will enable this company to buy supplies in quantities when the market is right.

The new stock room is housed in a specially erected building of corrugated iron and faces the Council Street lane through the Morosco colony, adjoining the carpenter shop, Russel Stapleton, formerly head of the Order Department of H. J. Heinz and Company in Los Angeles, has been engaged to take charge.

LASKY TO PRODUCE TWAIN'S WORKS

Preserving for all time the stories of the late Mark Twain, the Jesse L. Lasky Feature Play Company has made the first of a series of Mark Twain adaptations for the screen, a feature production of "Pudd'nhead Wilson." The exclusive rights to Mark Twain's works were recently obtained by the Lasky Company. "Pudd'nhead Wilson" will be followed by "Tom Sawyer," "Huckleberry Finn," "Innocents Abroad," and others.

Among the favorite players to appear in "Pudd'nhead Wilson" are Theodore Roberts, Thomas Meighan, Alan Hale and Florence Dagmar.

Willard Mack has been engaged by the Jesse L. Lasky Feature Play Company to write photoplays to be produced by the big motion picture firm. Mr. Mack's name, therefore, is added to a list of well known dramatists who are turning their attention almost exclusively to motion pictures for the Lasky Company. Among others who are members of the firm's literary staff are William C. DeMille.

WILLIAM CHRISTY CABANNE

PRODUCER OF

TRIANGLE PLAYS

RELEASES

"THE SISTERS" "THE GREAT LEAP"
 "THE THREE BROTHERS" "THE LOST HOUSE"
 "ENOCH ARDEN," from Tennyson's Classic
 "THE ABSENTEE," featuring ROBERT EDESON
 "THE FAILURE," featuring JOHN EMERSON

TRIANGLE FEATURES

"THE LAMB," starring DOUGLAS FAIRBANKS
 "THE MARTYRS OF THE ALAMO," all star cast
 "DOUBLE TROUBLE," starring DOUGLAS FAIRBANKS
 "DAPHNE," starring LILLIAN GISH
 "MARJA OF THE STEPPE," starring LILLIAN GISH

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VERA LEWIS

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D. W. Griffith's

Mary
Jenkins

"The Mother and The Law"

Stoneman in "Birth of a Nation"
 Detective in "The Avenging Conscience"
 Senator in "The Escape"

Mrs. Roberts in "The Price of Power"
 Miss Van De Veer in "Cross Currents"
 Extravagance in "The Absentee"

FINE ARTS--TRIANGLE PLAYS

LOS ANGELES, CAL.

*I wish you all a very prosperous
Vitagraph-year*

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 DAVID CROCKETT in "THE MARTYRS OF THE ALAMO"
 IVAN, THE UNCLE in "MARJA OF THE STEPPE"
 THE CHIEF BROTHER in "THE PENITENTES"

Fine Arts Studio

Los Angeles, California

TRIANGLE PLAYS

FEATURE PRODUCTIONS

HOWARD GAYE

Griffith Fine Arts Studio

Los Angeles, California

Triangle Applause Continues

From North and South, East and West, the stream of congratulatory letters and telegrams praising TRIANGLE Service continues. Sometimes a big-city millionaire theatre owner wires us of the wonderful results TRIANGLE Plays are bringing him, and then a letter is received the same day from a little fellow in a small town advising that his business is better than ever. The big and the little alike are pleased with present results and are enthusiastic over the outlook for further profits in the future.

Here is a telegram from Turner & Dahken which every exhibitor should read:

San Francisco, Cal., January 16th, 1916.

TRIANGLE FILM CORPORATION,
71 West 23rd Street,
New York City.

All San Francisco records shattered with TRIANGLE opening at Tivoli Opera House today. TRIANGLE Plays enthusiastically received. Thousands turned away.

TURNER & DAHKEN.

Unsolicited praise of this kind from people of this high standing should be the very best proof that a prospective TRIANGLE exhibitor could possibly desire. No amount of selling talk or enthusiasm displayed by a salesman over the merits of TRIANGLE Plays is as convincing as the many recommendations which have been received from hard-headed business men.

TRIANGLE FILM CORPORATION
71 WEST 23rd ST NEW YORK

MARY H. O'CONNOR

Editor Fine Arts Studio

LOS ANGELES

AUTHOR AND ADAPTER OF FEATURES SUPERVISED BY
D. W. GRIFFITH



Bob Walker

EDISON

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(ROSA)

CRIMMINS and GORE

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NILES WELCH

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Kindly mention DRAMATIC MIRROR when you write advertisers.

FOR PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

"Now is the day of the psychological photoplay," writes Joseph F. Poland, now with the Fox Film Corporation. "This year will, I believe, revolutionize scenario writing, and at its end we will witness a survival of the fittest. The big cry to-day is for five-reelers, and that this demand will continue there is little doubt. The writers who have been grinding out the 'thrills and kills' in short length subjects will find that it cannot be done with five-reel photoplays. A five-reeler must have a real theme, it must have a definite goal to reach; it cannot afford to be, as so many photoplays have been in the past, 'much ado about nothing.' The average photoplay patron is now almost hypercritical; to meet his approval characters must be natural, situations and developments logical. And so the story of real men and women, placed in situations in which any of us might be placed, tried by trials and temptations that might beset anyone; and the exposition by action, of how they meet the issues and overcome the obstacles; this, logically developed, is the story in demand."

Those Who Suffer—

"The second class to suffer will be the near-photoplaywrights who, up to this time, have become the genuine article by a gradual process. First, the would-be writer one-reelers; when these meet with success, encouraged, he writes two-reelers, then three and four reelers, and so graduates to the feature play. Unfortunately, the market is now active only on five-reel photoplays, with a less loud call for three reelers. I know of but one company buying one-reel dramas, at that very seldom; companies still producing one and two-reel dramas have staff writers to supply them and do not solicit outside scripts. Three-reelers are wanted by a few companies, four-reelers by fewer; as for five-reelers, everybody wants 'em. Consequently, to succeed from the jump, the writer entering the field to-day must be able to concentrate on five-reel features, with an occasional one-reel comedy. Need I say that this will require the hardest study and the greatest endurance? The best effect of this will be that the 'boobs' will be driven from the field—they'll lay down their pens and disperse when instructed to write five reels or nothing."

Interesting Resume—

Mr. Poland's resume of present scenario marketing conditions is most interesting, but is perhaps written from the viewpoint that strictly five-reel plots are to be in demand henceforth. We do not hold to that opinion. In our estimation, there will be an increased demand for one, two and three-reel dramas and comedies. Particular stress should be laid on the three-reel feature play. It is again coming into its own. Before six months have passed, in our individual opinion, there will be as great a demand for three-reel photoplays as there are to-day for five-reel productions. Many a programme will consist of two one-reelers or one, two-reeler, coupled with a three-reel production. The writer who can turn out superior one, two and three-reel photoplays need feel no alarm, in our estimation, for there has been a fruitful market for these productions in the past and there will be in the future. And these conditions will be good for beginners in Filmland endeavor, for one should be enabled to write a one, two or three-reel photoplay acceptably before endeavoring to embark on five-reel productions."

Inquiries—

A beginner wishes to know how many scenes are in a picture reel and we would reply that it depends on the size of the scenes. Some scenes may be mere flashes, while others may be longer.

"I have some original ideas which I think might make three reels or longer and if I find the working out of the script is too much for me I will be tempted to follow the synopsis route. What I would like to know is just how those writers prepare their scripts when selling them by synopsis." The best way to sell by the synopsis route is to tell your story tersely, clearly and plainly. Avoid all efforts at literary ornamentation. You have a story to tell; tell it. You have a plot to unfold;

unfold it. Call all your characters by certain names and stick to those names. Don't have John Owens appear as John in one paragraph and as Owens in another paragraph. We understand that Elizabeth R. Carpenter writes a brief and plain synopsis first and attaches essential details on a separate sheet. The best way is to write a clear synopsis is not to exceed three hundred words, and attach the detailed action by scenes. In other words, to write a complete scenario, with title, cast of characters, synopsis, and detailed action.

Names of Characters—

The naming of characters in motion-picture plays is most important. A director in speaking of this detail recently informed us that too little care was taken in character casts. He says the names of the characters almost always were changed in the script before production was started. He attributed this to the fact that many writers are seemingly addicted to the use of grandiloquent names, perhaps influenced by the reading of unreal fiction. Real names, names of people in real life should be utilized. The proper use of the names of characters is all-important, they add atmosphere to film productions. By real names we do not mean the names of people you know. However, one should not wish the name of Fitzgibbon Montmorency on a hod-carrier, or Mike Rump on a member of the English nobility.

As to "The Script"—

A "Real or Near" indicts this inquiry: "Can you subscribe to 'The Script' or must you be a member of the Photoplay Authors League in order to receive that paper? I have attempted only a few photoplays and have succeeded in selling one to the Vitagraph Company; am I eligible for membership in the Photoplay Authors League? If so, who are the proper parties to address in regard to the matter?" You do not necessarily join the Photoplay Author's League in order to subscribe for "The Script," which is a journal of interest to all photoplay writers, real or near. Write to W. E. Wing, editor "The Script," 1543 Council Street, Los Angeles, Cal., for subscription rates to "The Script." Ten produced scripts are necessary to qualify for membership in The Photoplay Authors' League.

What is a Photoplay?

What is a photoplay? It is a story told in action instead of words. The author is responsible for the idea and the action, and the director and players are responsible for expression and interpretation. A photoplay, true to the name, must act out the story. No matter what the idea, the script will fail as a photoplay without action. There must be something of interest transpiring right from the first scene and the plot must be understood as quickly as possible. A photoplay, properly written, consists first of the title or name of the play. Then comes the cast of characters, in other words, the names of the players whom you have imagined to carry out your story. Then the scenario proper, an important part of motion-picture action. The scenario is scenic action, the story developed as action, and divided into a certain number of interior and exterior scenes, including sub-titles, letters, newspaper clippings, telegrams, etc. Following the scenario is the scene plot. The scene plot is not strictly necessary, but its use means a completed photoplay. The scene plot shows the director at a glance the number of interior and exterior scenes there are in the photoplay.

Ince's Opinion—

Thomas H. Ince, the motion-picture producer, in a recent defense of the screen, is quoted as follows: "I can only repeat that there is nothing in a name when you are speaking about authors. A school boy might submit the foundation of a story the value of which would be tenfold that of a successful playwright's complete trunkful of manuscripts. Mr. George Broadhurst was correct when he said: 'The play is the thing—not the playwright.' The play surely is the thing."

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